Music Week

June 2024

YOUTUBE
Lyor Cohen, Jenna Rubenstein and Jin Jin on the platform's songwriting revolution

ONE FIINIX LIVE
CEO Jon Ollier's new vision for live music

MOLLIE KING
The Radio 1 star on the art of breaking pop hits

THE FUTURE IS
Shaping the UK's talent of tomorrow

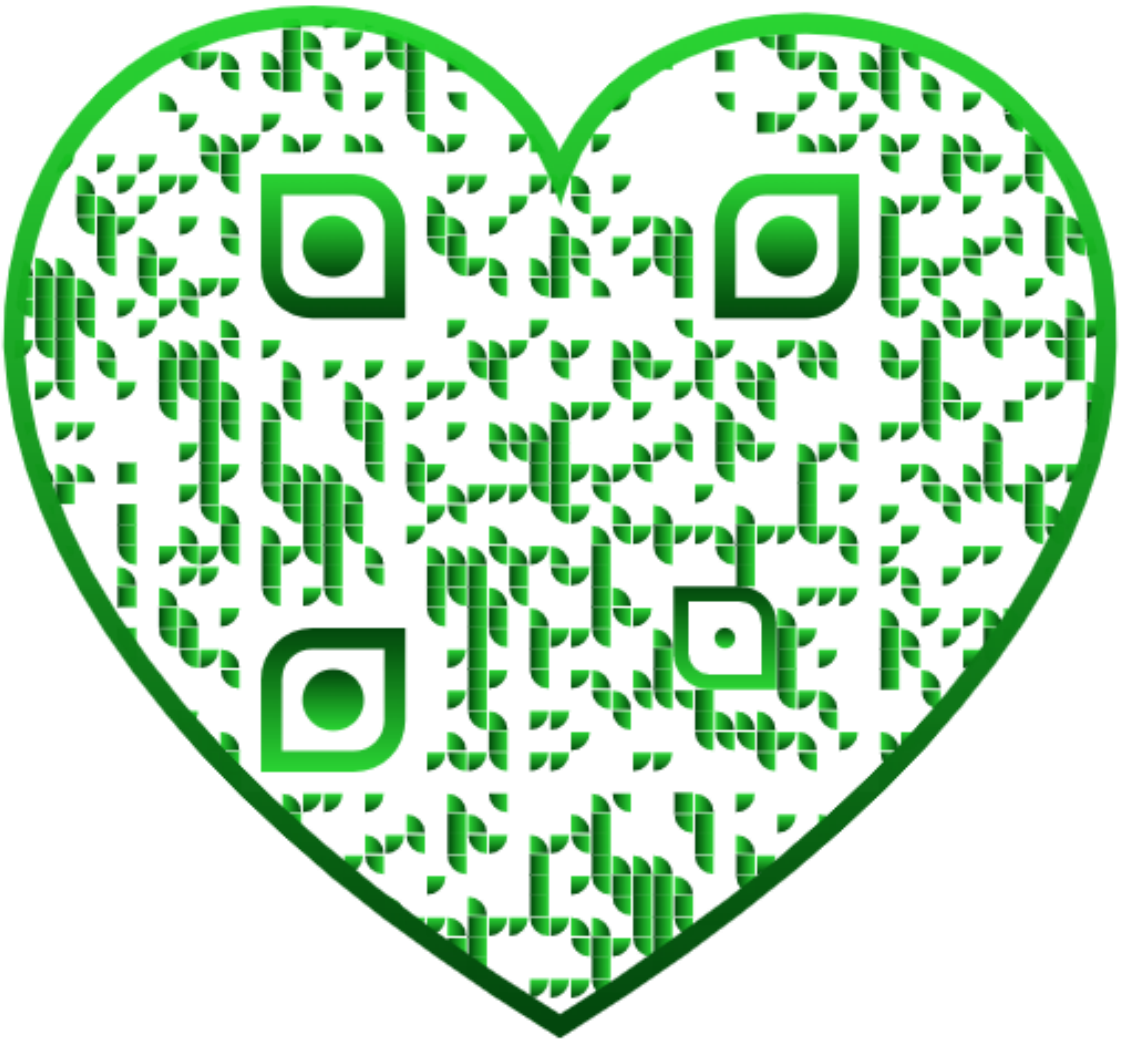
"I've worked my arse off... I'm unstoppable"

BECKY HILL

From one-time label reject to the queen of UK dance

POTTER PAYPER
The MC turned CEO lighting up the booth and the boardroom

FUTURE
DIGITAL EDITION



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CONGRATULATIONS

TO OUR MUSIC WEEK AWARDS 2024 WINNERS!

"PUBLISHER OF THE YEAR"
Warner Chappell Music

"INTERNATIONAL MARKETING TEAM OF THE YEAR"
& "SYNC TEAM OF THE YEAR"
Warner Music UK

"We've been stuck in the silence"

EDITORIAL

EDITOR-IN-CHIEF George Garner
george.garner@futurenet.com

DIGITAL EDITOR Andre Paine
andre.paine@futurenet.com

FEATURES EDITOR Ben Homewood
ben.homewood@futurenet.com

CONTENT EDITOR/PRODUCER Miranda Bardsley
miranda.bardsley@futurenet.com

ART EDITOR Steve Newman
steve.newman@futurenet.com

CHARTS & DATA Isabelle Nesmon
isabelle.nesmon@futurenet.com

CONTRIBUTORS
Yemi Abiade, Adenike Adenitire, Sammy Andrews, Koury Angelo, Calvin Ceile, Mark Davyd, Niall Doherty, Anna Fielding, Charlotte Gunn, James Hanley, Paul Harries, Colleen Harris, James Hickie, Alan Jones, Louise Haywood-Schiefer, Emmanuel Legrand, David McLaughlin, Paul Stokes, Jennyfer J. Walker, Carla Marie Williams, Coral Williamson, Lisa Wright, Matt Yates

COMMERCIAL

ADVERTISING SALES DIRECTOR, MUSIC PORTFOLIO
Lara Jaggon
lara.jaggon@futurenet.com

SENIOR EVENT MANAGER Madelene Andersson
madelene.andersson@futurenet.com

PRODUCTION

B2B PRODUCTION MANAGER Matthew Eglinton
matthew.eglinton@futurenet.com

MANAGEMENT

MANAGING DIRECTOR, MUSIC Stuart Williams

UK CRO Zack Sullivan

COMMERCIAL DIRECTOR Clare Dove

HEAD OF PRODUCTION US & UK Mark Constance

GLOBAL HEAD OF DESIGN Rodney Dive

HEAD OF DESIGN (MUSIC) Brad Merrett

HEAD OF NEWSTRADE Emma Bone

COMMERCIAL FINANCE DIRECTOR Dan Jotcham

INTERNATIONAL

Music Week is available for licensing and syndication. Contact the licensing team to discuss partnership.

HEAD OF PRINT LICENSING Rachel Shaw
licensing@futurenet.com

MusicWeek

121 - 141 Westbourne Terrace, Paddington, London, W2 6JR

Enquiries: please contact

Editorial: 0330 390 6751

Advertising: 020 3878 3723

Subscriptions: 0208 955 7020

Email:
musicweek@abacusmedia.zendesk.com

musicweek.com/subscribe

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Chief Executive Officer Jon Steinberg
Non-Executive Chairman Richard Huntingford
Chief Financial and Strategy Officer Penny Ladkin-Brand

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Welcome to

Music Week...

For Peter's sake

Well, you only went and did it again. Not only did you all sell out the Music Week Awards months in advance, you also made it a night to remember. So before I say anything else, let me deliver one final thank you to everyone that came out: ta very much! And, likewise, huge congratulations to all of the winners – turn to page 24 for our gallery, and head to musicweek.com to read interviews with them – and to everyone who was nominated. The work represented across the board was incredible, and the competition fierce.

Our ceremony was, of course, all capped off by Girls Aloud arriving onstage to salute someone they declared as the "ultimate pop mastermind": their manager and long-term supporter Peter Loraine. Nor were they alone in paying tribute to him, with the Fascination Management founder also receiving a powerful video tribute from a host of artists he has worked with over the years. Spice Girls, Take That, Goldfrapp, Kylie Minogue, Sophie Ellis-Bextor, Will Young, Jessie Ware, Jake Shears, S Club 7, Bananarama, All Saints and Steps all took part, with executives like Sir Lucian Grainge, David Joseph, Selina Webb, Hillary Shaw and Nicky Smith all joining in, too. It was a beautiful moment.

A pop polymath in the truest sense, Loraine's was – pun intended – a fascinating career to unpack both on the night and in our interview with him for our recent digital cover story. His 30-year journey has taken him from Bananarama fanzine creator to award-winning editor of Top Of The Pops Magazine, marketing guru at Polydor, label head at Fascination Records and even founding his own management company. As so many of his artists have gone out of their way to tell *Music Week* over the years, Loraine has achieved all of this while also being the antithesis of what Girls Aloud's Nicola Roberts told us is the "man in the suit" many pop acts encounter. "I was buying Cheryl a hoover on my way to work because she was having a breakdown about the state of their flat," Loraine reflected of his time at Polydor.

Over the years, Strat winners have given us a moment of pause to reflect on how one career has left an indelible mark on UK music, and the lessons we can take away from them. Take the longview of Loraine's career and you quickly realise that, while always evolving, for 30 years, he has been in service of one thing: pop music. When others denigrated pop acts as cheesy or disposable, he was an indefatigable defender of their honour.

I say all of this, because it strikes me as being increasingly rare. After all, we live in a time when there is so much pressure in the music industry for executives, managers and more to be all things to all people all the time. A career like Peter Loraine's is a reminder that sometimes it's far better to stay – or, more accurately, slay – in your lane. Oh, and that all artists should be given hoovers at the start of their careers.

George Garner, Editor-In-Chief

musicweeknews @musicweek musicweekinsta

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THE BIG STORY

Field work: Festivals facing up to 'difficult market' as artists explore live options

As the AIF warns on festival cancellations, live execs discuss the congested summer for music events, soaring costs and why more acts are playing their own outdoor shows

— BY ANDRE PAINE —

Agents and promoters have spoken about the UK's summer of live music, including a mixed picture for festivals and a growing trend for artists to play their own curated outdoor shows.

The build-up to the festival season has seen a wave of independent events postponing, cancelling or shutting down completely. Casualties so far in 2024 include Barn On The Farm, Bluedot, Splendour and Standon Calling.

The Association Of Independent Festivals (AIF) said that 100 events could disappear as a result of rising production costs.

"Since the pandemic, the costs for putting on a festival have soared, ticket prices are going up to cover it," said Matt Bates, managing partner and CEO of Primary Talent International. "The artist wants more money because their crew, tour bus and production are costing more. It's a vicious circle and at some point something will always have to give."

Emma Banks, music agent and co-head of CAA's London office/co-head of international touring, said she had "a lot of respect" for festivals that are taking a year off in 2024.

"What's bad for the business is events that announce [dates], sell some tickets and then pull it," she told *Music Week*. "That's not positive for anything because it destabilises the market."

As *Music Week* went to press, the AIF had announced 34 festivals that will not be taking place this year. The organisation is campaigning for a VAT reduction to 5% on festival tickets that could help prevent such closures.

"The situation for festivals has got worse," said AIF CEO John Rostron. "The problem isn't going to be fixed unless there's government intervention."

Across the festival and outdoor live market, agents and promoters are generally positive about ticket sales in 2024, but there were questions about the volume of events taking place across the UK and the wider economic situation.

"We have to accept that the audience only has so much disposable income, we're probably seeing the effect of the interest rate rises from last year," said Steve Tilley, promoter and director at Kilimanjaro Live.

"The UK has so much live activity in the summer," said Bates. "As well as multi-act festivals, there's definitely a rise in stadium shows, and in standalone outdoor or greenfield shows for artists – there's a lot more of them than there were [pre-pandemic] – and that's all going to take away from each other."

"I think the top end of the market – Taylor Swift [stadium shows] or Robbie Williams in Hyde Park [BST] – is fine," said

"There's a huge place for festivals in expanding your fanbase"
Emma Banks, CAA

Standon down: *Self Esteem performing last year at Standon Calling; the 2024 edition has been postponed until next year due to increased running costs*

Tilley. "It's the squeezed middle where there are problems. Ultimately, the live music market just behaves in the classic economic way based on supply and demand, and there's probably too much supply. So it's not anyone's fault, because you can't blame an artist for wanting to play live."

Tilley highlighted the "proliferation of small to medium-sized, one-day outdoor concert series" that can impact grassroots festivals and small venues.

"If you look at the growth in ticket prices and fees, maybe the more nostalgia-based artists are seeing it as their time to come and actually earn some money [playing those outdoor concert series]," he suggested.

In the upper and top end of the market, artists playing their own outdoor events this summer include Catfish And The Bottlemen, Jamie Webster, Noel Gallagher's High Flying Birds, Take That and CAA client Hozier.

"A lot of the bigger artists now can sell stadia or very big greenfield site parks," said Emma Banks. "They're sometimes looking to have more control over what they're doing, and they get that by doing a headline show of their own where they control the ticketing, the VIP [area], who's on the bill, and they don't have to be broadcast."

Skepta is staging his own Big Smoke Festival in Crystal Palace Park (July 6), while Yungblud is curating Bludfest at Milton Keynes Bowl (August 11).

Communion ONE's Daniel Ealam and Scott O'Neill are promoting The Reytons' 20,000-capacity homecoming gig at Clifton Park, Rotherham in July.

"We've had quite a few conversations with acts who want to do the same thing," said Communion ONE managing director and promoter Mazin Tappuni of the outdoor shows. "I think more of those conversations are happening because promoters are up for working with the artists to deliver those shows and create something new and exciting.

"Some promoters will have multiple festivals within their company and block book artists, but then you start losing a bit of identity. So some artists are thinking, 'I'd rather try and curate something myself and understand my audience better.'"

But Banks stressed the role of festivals in bringing in a fresh audience.

"There's a huge place for festivals in expanding your fanbase," she told *Music Week*. "If you're only selling tickets to people that liked you already, and nobody else gets to discover you, that might mean that in two or three tours' time when people's circumstances have changed, you haven't brought any new people in. I think festivals are really important for that."

Promoters who spoke to *Music Week* suggested that while touring was generally healthy, the festival sector was more mixed this summer.

"We're feeling pretty positive, especially across headline touring – it shows that people want to go and watch live music," said Communion ONE's Tappuni. "It's just a little bit more rocky in terms of the festival news. It is a really difficult market and it's obviously quite concentrated – there's a lot happening across the summer."

Kilimanjaro Live operates Scotland's biggest camping festival, Belladrum Tartan Heart (July 25-27), the 2023 edition of which was nominated for this month's Music Week Awards in the Festival Of The Year category.

"It's going really well," said Tilley. "But we are slightly behind where we were this time last year, so we're reflecting the market overall."

Even at the busy end of the festival market, Emma Banks suggested that operators shouldn't always go for growth in terms of capacity.

"At some point, you can't keep making them bigger and bigger," she said. "There are people that like to go to a more boutique event."

It now remains to be seen how many more small and independent events are lost this summer, with the AIF closely monitoring the situation.

"There will always be things which don't sell, unfortunately, and there will always be certain events that have to be cancelled – and nobody wants that to happen," said Primary Talent's Matt Bates. "But we've also got to celebrate the ones that are very strong and are selling out. Punters are returning year after year to these events and there's still a great appetite for live music and festivals."

PHOTO: Ania Shrimpton

ARTIST & LABEL SERVICES

Secretly service: US indie giant targets 'quality' British artists

Following strong streaming and sales results, Secretly Distribution execs reveal "responsible growth" plan for artist & label services in the UK and Europe

BY ANDRE PAINE

Secretly Distribution CEO Darius Van Arman has pledged that the company will continue to offer "true independence" for artist and label clients.

The US indie giant, which marked 25 years in business last year, has 35 staff in the UK and Europe.

In addition to working on label releases within the wider music group, including Secretly Canadian, Dead Oceans and Jagjaguwar, Secretly Distribution provides global services to industry partners such as Chrysalis, Moshi Moshi, Captured Tracks and PMR.

"When we started in London 15 years ago, we had two or three people," said Van Arman. "We've steadily grown our presence in the marketplace. We don't want to overextend, we're not growing for growth's sake. We want to achieve responsible growth, so we don't take on a financial burden that creates pressures counterproductive to our goals."

Secretly Distribution recently recruited Warner Music executive Rich Thane as associate director of artist & label strategy, based in London. His remit includes expanding the client base of independent labels in the UK and Europe, as well as forming services agreements with management firms, artist estates and others that need global support.

The indie achieved strong 2023 results. Global physical shipments increased 29% year-on-year to 3.1 million units, almost double the figure in 2020. It also experienced a 20% streaming increase last year.

As well as partnering on catalogue with David Gray and Danger Mouse's 30th Century Records (including Gnarls Barkley), Secretly Distribution has powered Mitski's streaming and sales success.

"We're very selective about the partners that we work with," said Van Arman. "We want to be quality rather than quantity-focused. Yes, we need scale as a distributor to be able to be efficient and also to be able to have resources to support releases globally, but we also don't want to be all things to all people."

"We are a marker of a certain level of quality and it is what people look to Secretly for, musically, across a breadth of genres," said London-based Tom Davies, director of global marketing & campaigns.

The company also works with A24 Music on film and TV soundtrack releases, including animated series Hazbin Hotel, which has more than half a billion streams globally. The digital-only soundtrack was No.1 overall on the UK compilations chart in the first quarter of 2024 and has consumption to date of 60,034 units (Official Charts Company).

"It's a huge priority for us because the tracks are going brilliantly," said Davies. "So we're monitoring this all the time, and doing everything we can with DSPs to make sure it's on all the right playlists."

While expansion in the UK coincides with a booming artist & label services sector, Van Arman stressed that the company will continue to take a curated approach to the roster of releases that it distributes beyond the Secretly Group labels.

PHOTOS: Secretly Distribution/Ebru Yildiz

Declaration of independence: *Secretly Distribution CEO Darius Van Arman and (below) Mitski*

> *"We're very selective about the partners we work with"*
> **Darius Van Arman**
> **Secretly Distribution**

"It is competitive because distributors feel it's inevitable that the marketplace is going in that direction," said Van Arman. "Some distributors are really hungry to build up their businesses, they might overreach and take on too much risk. Our approach is that we're a little bit more careful. We're not chasing artist deals for the splash of it. But we are very confident that we can be an extraordinary partner with some artists."

Van Arman underlined their independent roots.

"We are one of the only ways to stay truly independent in the UK marketplace and in mainland Europe," he told *Music Week*. "True independence is one of our three pillars."

"We want to achieve good scale, which means we're selective about who we work with, and we don't want to grow at all costs," he added, outlining the ethos of the company. "Also, we want to support artists and labels who are overlooked or don't get the respect they should for the quality of work they're producing."

Van Arman highlighted the results for Mitski, who had a viral hit with My Love Mine All Mine. The single peaked at No.8 in the UK (462,342 sales).

"Mitski is an example of an artist we worked with when she was a much smaller commercial success, but now is one of the top streaming artists in the world," he said. "That's the kind of impact we want to have on culture."

Signed to Dead Oceans, the singer/songwriter – described by Van Arman as an "extraordinary artist" – headlines All Points East on August 18.

"She makes these very special events of her live performances that really contribute to how her fans connect with her work," he praised.

The Land Is Inhospitable And So Are We, which peaked at No.4 on the UK albums charts, has more than 1.25 billion streams internationally.

"We knew that this was a very special record and we did our best to make sure that, globally, things were set up as strongly as possible for both the digital and physical," said Van Arman.

For physical shipments in North America, Secretly Distribution opened a new 90,000 square-foot warehouse in the company HQ in Bloomington, Indiana last autumn.

In the UK and Europe, Secretly works with local distributors including PIAS, Cargo and Republic Of Music on physical shipments.

"We put a lot of work into physical," said Davies. "We can have meaningful conversations with shops, get them excited about records and find those places to do exciting variants or signed editions. It really does keep our physical sales very buoyant in the UK."

MusicWeek AWARDS 2024 WINNER

The Orchard

ARTIST MARKETING CAMPAIGN

WINNER

RAYE

FOR THE RECORD

THE BIG AGREEMENT

UMG and TikTok have agreed a new licensing deal, following their three-month dispute. Sir Lucian Grainge, chairman and CEO, UMG, said: "This new chapter in our relationship with TikTok focuses on the value of music, the primacy of human artistry and the welfare of the creative community. We look forward to collaborating with the team at TikTok to further the interests of our artists and songwriters and drive innovation in fan engagement while advancing social music monetisation."

THE BIG HONOUR

Catherine Marks (*pictured with Alan Moulder*) was named Producer Of The Year at the Music Producers Guild Awards. Marks was recognised for her work on the Grammy-winning Boygenius album The Record. For the first time, women represented 50% of the nominees, and once again more than 50% of the winners. Kirsty Whalley won Dolby Atmos Mixer Of The Year, as well as Original Score Recording Of The Year for her work on the Glass Onion: A Knives Out Mystery soundtrack.

THE BIG PROBLEM

Co-op Live in Manchester has apologised to tens of thousands of fans for the "significant inconvenience" caused by delays to the opening of the major new 23,500-capacity venue.

Oak View Group and City Football Group are behind the £365 million development. However, the launch of the UK's biggest arena ended in chaos for the venue and its naming rights partner, The Co-op Group.

Co-op Live's general manager and executive director Gary Roden resigned last month after launch shows from Peter Kay and The Black Keys had to be postponed. The delay allowed for testing to ensure there was a consistent power supply to the arena.

A Boogie Wit Da Hoodie's gig on May 1 was then pulled at short notice due to a "technical issue". It was reported that a piece of ventilation equipment fell from the ceiling during soundcheck.

In a statement, the venue said it was taking a pause to "fully ensure the safety and security of fans and artists visiting the venue", including an independent inspection of the ceiling.

Scheduled dates from Olivia Rodrigo and Keane have been postponed, while Take That and A Boogie Wit Da Hoodie moved shows to Manchester's AO Arena. As *Music Week* went to press, Co-op Live was finally due to open in mid-May.

"On behalf of all of us at Oak View Group, I'd like to express my sincere apologies to all those that have been affected," said Tim Leiweke, chairman & CEO, Oak View Group. "We understand that there is work to be done to rebuild your trust in us."

THE BIG DEAL

Warner Music's Songkick has partnered with Black music and culture ticketing and marketing company Shoobs. The deal will see Songkick list and promote Shoobs' events to its 155 million users. "Partnering with Songkick represents a significant milestone for Shoobs, as we unite with a platform that shares our passion for live music and our commitment to connecting fans with unforgettable experiences," said Louise Broni-Mensah (*pictured*), CEO & founder, Shoobs.

THE BIG ROLE

Will Hunt has been promoted to the role of vice president of A&R at AWAL. Reporting to Matt Riley, managing director in the London office, Hunt will continue to lead in the development of AWAL's roster. Since joining from Columbia Records in 2018, Hunt has worked with artists including Girl In Red, Dayglow, CMAT and Joesef. "I'm delighted to be stepping into this role," said Hunt. AWAL was triumphant in the Label/Artist Services category at the Music Week Awards this month.

All Quiet On The Eastern Esplanade
Chart Position: No.1
Label: EMI

TAKE A BOW

TEAM The Libertines

Management: Jai Stanley/Janine Stanley (Strap Originals), David Bianchi/Sheena Welch/Rebecca Dixon/Emily Thorpe-Jones (Various Artists)
Co-presidents: Rebecca Allen/Jo Charrington (EMI)
MDs: Clive Cawley/Lucy Dann (EMI)
Marketing: Alex Henderson (EMI)
A&R Admin: Steve Skelton (EMI)
Digital Marketing: Seb Wheeler/Emily Cooper (EMI)
Socials: Darren Parker/Chad Beasley (Shake That Social)
Content: Sophie Smith-Roberts/Barnaby Fairley (EMI)
Creative: Roma Martyniuk
Radio: Michael Pickard/Mark Rankin (EMI)
Press: Tony Linkin
Podcast/TV: Flossie Easthope (EMI)
International: Brendan Walsh (UMG)
Live Agent: Matt Bates (Primary Talent), James Whitting (Wasserman)

A quiet place: The Libertines

PHOTO: Ed Cooke

BELLA FIGURA MUSIC WELCOMES RAK PUBLISHING

BELLA FIGURA MUSIC

SCAN ME

WINNER - MUSIC WEEK AWARDS 2024
ACCOUNTANCY FIRM OF THE YEAR

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SPOTLIGHT

SHINING A LIGHT ON MUSIC'S BIGGEST NAMES

Rob Wells, CEO, Orfium

As an ex-**UMG** president of global digital business, **Rob Wells** played a key role in the industry's move to streaming. In 2017, the LA-based exec joined **Orfium**, which tracks music use for rights holders. Here, he tackles big data, the benefits of AI and maximising income from **TikTok**...

How does Orfium cope with the sheer scale of data for music rights management?
"It's definitely a challenge. You get delivered vast reports from the big UGC platforms, such as YouTube and Facebook, with petabytes of information. Even on a monthly basis, there are millions and millions of lines of information that need to be processed, so it needs heavyweight tech. Once you commit to delivering a solution for the rights owner, the broadcast sector or a [collection] society, then you have to stay on the bleeding edge and reinvest."

Is AI tech helping that data processing?
"It's interesting that the industry is very focused on generative AI. Very little has been written about the beneficial impact of these new technologies, whether it's LLMs [Large Language Models], machine learning, neural networks or any AI-based tech. We're finding a lot of money for rights owners, broadcasters and collection societies by using AI tech, and that's to the huge benefit of the industry, the songwriters and the artist community. So there is another side to the fearmongering that you get with generative AI."

What did the acquisition of music reporting and audio recognition company Soundmouse last year mean for Orfium?
"The core business prior to the acquisition was always focused on rights owners, for which there's the three big companies and a long tail of independents. The breadth of the client base we brought in with the Soundmouse acquisition is huge – there are thousands of clients, including PRS, the BBC and Sky, and small production houses in far flung corners of the world. As well as the customer base and executive team, the other reason for the acquisition was data. Everything we build at Orfium is based on machine learning algorithms – it's predominantly AI-based and those machines need to be fed."

How are you expanding internationally?
"What we've done in the last 12 months is really profile the growth in Japan – we've announced a lot of deals. Japan for us is a jumping-off point for other markets in Asia. Indonesia is huge, India is the second fastest growing market for YouTube – the volume of use on that platform in India is vast. We like the look of Latin America and providing solutions in that region as well. We've grown significantly but we're also crossing over into other sectors. Our Bandai Namco deal in Japan covers anime [music] repertoire. There's expansion across platforms, new technologies and products, so there are lots of growth vectors for us."

With UMG settling its licensing dispute with TikTok, do you think the wider industry can now maximise income from such platforms?
"I hope so. If you look back, YouTube was the bogeyman once. To be fair, they've invested in the back end and content ID is very robust. They're now seen as a huge partner and for a lot of markets they're the industry leader from a revenue perspective. What the industry needs to try and do is move TikTok and Meta into that sphere and demonstrate the true value from the music being consumed on those platforms."

How effective is Orfium at tracking both the song composition and recording?
"This is an essential part of what we do. One of the technologies that we have can recognise compositions, whether they've been sped up or slowed down or as cover versions. It is pretty critical that you can separate the recording from the composition, especially on UGC-based platforms. We do that on behalf of all the major publishers and independent publishers as well."

Finally, given your previous role in digital at UMG, has it played out how you imagined?
"No, it's been way better than I thought it was going to be [*laughs*]. I was in the chair at Universal during the formative years. There was the first conversation with Spotify and we did renegotiations. We closed the iTunes deal in the UK back in 2002. I've always been aware of the impact that technology can have. But I couldn't have forecast the scale and pace of change, and how it has impacted the entire industry."

"We're finding a lot of money for rights owners, broadcasters and collection societies by using AI tech"
ROB WELLS, ORFIUM

WORDS: Andre Paine **PHOTO:** Orfium

START ME UP >> THE NEW COMPANIES DRIVING MUSIC'S FUTURE

Remixmaster: *Gaurav Sharma*

NAME: HOOK
TECH: REMIXING PLATFORM

Legal and fully remunerated remixing of music by fans for sharing on social media is now a possibility with the launch of Hook.

The New York-based start-up is working with artists, social media agencies and record labels to unlock new revenue streams.

"Hook is an artist-first and rights-owners-first company founded on the principle that these stakeholders must be able to capture full value from the ever-evolving landscape of music consumption," founder & CEO Gaurav Sharma tells *Music Week*.

Hook recently secured additional funding from Imaginary Ventures, along with a group of music and social media industry investors and advisors. It takes the total seed round, which was led by Point72 Ventures and Edgar Bronfman Jr's Waverley Capital, to $3.5m.

The company's inaugural group of advisors includes DJ and producer Kshmr, Snap's head of music partnerships Manny Adler, Downtown Music Holdings founder & chairman Justin Kalifowitz and Reed Smith managing partner Gregor Pryor.

"Our investors supporting our vision gives us credibility," says Sharma. "Being able to strategise and learn from such an influential group of thinkers gives us quality and clarity of thought."

> *"We give artists agency in how fans interact"*
> **GAURAV SHARMA, HOOK**

Hook, which is currently in private beta, is set to deepen engagement with licensed music on social media. While it's not yet confirmed which social apps will be activated on launch, Sharma's confident about "early adopters having plenty of places to share this new content".

"Our platform gives artists agency in how their fans interact with or express themselves with their music," he adds. "Fans are able to experience their favourite artist's music in new ways while getting closer to the artists themselves."

The roll-out of Hook comes amid a growing awareness about the need to better monetise music used on social and video platforms for both artists and labels. Sharma sees an opportunity to create more revenue from sped-up and reworked versions of tracks that go viral.

"[Hook] is a bridge between shifting consumption trends and the music industry in the same way streaming platforms were for the digital music shift in the 2000s," he concludes.

IN POD WE TRUST INSIDE THE BEST MUSIC PODCASTS

THIS MONTH: YOU KNOW MY VOICE

Hosted by: Kelli-Leigh
Contact: antonio.dellamura@gmail.com

What does You Know My Voice bring to the table in terms of its exploration of featured vocalists in the electronic and dance space?
"Honestly, it's raising awareness and respect. There is a normalised culture that the DJ is more important than the vocalist, and this is my way of celebrating and creating equality in the industry. I love hearing about vocalists' journeys and particularly what led to one of their hit records. In most cases the road was never straight ahead but perseverance, timed with the right opportunity, has made these special hit moments happen."

Speaking as an artist yourself with No.1 singles and a Grammy nomination to your name, what are the most pressing issues affecting vocalists?
"When a DJ has a big record do well they are often able to level up with a record deal, collaborate with bigger artists or secure great bookings, but vocal artists aren't always given the same opportunities. If you look at all the artists on my podcast or vocal artists in general, how many are big, well-known and backed compared to DJs? You can easily see what's been happening as a trend and I say it's time to level the playing field in electronic music. I'm really excited that my current single Unconditional is doing so well at radio. I've released it independently and the Shazam reaction has been incredible. I'm so grateful to radio, presenters and DSPs that have been supporting the single. I set up my own label [Music Core] in 2018 and have been self-releasing ever since, only ever signing one single in my 10-year career. It's been years of self-investment and self-backing to finally be recognised as an artist in my own right, not just the girl that sang those hit records for the big DJs everybody knows."

> *"It's time to level the playing field for vocalists in electronic music"*
> **Kelli-Leigh**

Can you talk about some of the guests you've had on so far and your favourite moments of discussion?
"I adored chatting to Angie Brown; she is an incredible woman with a larger-than-life personality. She's a true testament to everything that this podcast is about: a powerhouse vocal artist who sang an iconic house hit, I'm Gonna Get You, but has only just signed her first single deal at the age of 60. A working-class woman of colour from South London who has persevered through all obstacles, and I'm so happy to see that she is finally receiving her flowers! It shouldn't have taken this many years for that to happen but the point is that it finally is. Hopefully this podcast will make the industry wake up to supporting more vocal artists, and not wait so long to build them up and back them. Episode 2, with Abi Flynn, has also fuelled very necessary discussions on the ethics of royalty-free and splice vocals. I just want to see the industry become a better place for the relationships between vocalists, producers, DJs, labels and the electronic music live scene. I do believe things are getting better and I'm really happy to see how much the podcast is making an impact in these discussions and the overall visibility of vocal artists."

Raise your voice: *Kelli-Leigh*

PHOTOS: Alex Crane

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TWEETS OF THE MONTH

@maisiehpeters Ok I've been MIA in my live laugh love era but I miss u all so who has things to tell me? ***(Maisie Peters, artist) Wednesday, April 3***

@DaveBa55 Fucking hell I feel like I have been ill for 18 months please can this stop now ***(David Bass, Theodore Music) Thursday, April 4***

@Jason_MVM I have to stop accepting invites to nonsense. I really be everywhere ***(Jason Edwards, Hypebrid) Tuesday, April 9***

@sarahvsshark I think my dog enjoys a lie-in more than me ***(Sarah Maynard, Major Press) Saturday, April 13***

@mahalia Being active on social media is tiring TBH. I just wanna be quiet ***(Mahalia, artist) Wednesday, April 3***

@alfietempleman Ate a whole tub of After 8s then passed out ***(Alfie Templeman, artist) Sunday, April 14***

@ramicoco I'm not spending any money in the month of may. Please, I don't have [it] ***(Rami Teni, Two Tabs Social) Monday, April 29***

@adaenechi Janet Jackson announcing her tour might be my bank account's final straw but we move ***(Ada Enechi, BuzzFeed) Monday, April 29***

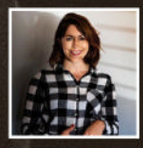
@ShauniCaballero I've never responded to a DM about work on a weekend and today is not going to be anyone's lucky day. ***(Shauni Caballero, Sony Music Publishing) Sunday, April 28***

@taylorswift13
It's a 2am surprise: The Tortured Poets Department is a secret DOUBLE album. I'd written so much tortured poetry in the past two years and wanted to share it all with you, so here's the second instalment of TTPD: The Anthology. 15 extra songs. And now the story isn't mine anymore... it's all yours. ***(Taylor Swift, artist) Friday, April 19***

#1 TWEET

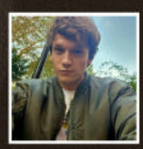
@markdavyd I'm staying in a flat next door to @nightanddaycafe. I've already complained about the lack of noise. ***(Mark Davyd, Music Venue Trust) Monday, April 15***

@Jay_W_Taylor Hope you all like emails about songs, and press releases about those songs, followed by emails about those press releases about those songs ***(Jay Taylor, Prescription PR) Monday, April 22***



@lhschiefer Anyone else spend a good chunk of their working day deleting exclamation marks from emails they're writing or is it just me?! ***(Louise Haywood-Schiefer, photographer) Monday, April 29***

@JonRichard They need to make a documentary into the scientific explanation as to why when someone turns 30, they automatically want to start running marathons. ***(Jonathan Richard) Monday, April 1***



@townsendyesmate They're serving full roast dinners for lunch in the work canteen today. All the trimmings and everything. On a Wednesday I might add. The music industry is a scary and lawless place right now. Let's get it. ***(Mike Townsend, ADA) Wednesday, April 10***

PHOTO: Beth Garrabrant

RISING STAR

Meet the industry's brightest new talents...

Emily Connick

Junior publicist, Huxley

@connick

How did you first break into the industry?

"I got my bachelor's degree in fashion PR and communication from London College Of Fashion in 2022 after having wanted to work in that industry for my whole life. I never actually planned to work in the music industry, but I had done a few internships at music PR agencies Satellite 414 and Zeitgeist during my degree, which were fun and something I'd never tried before. Once I graduated, I cast the net far and wide but was focused on entry-level fashion jobs. Then a friend sent me a job advert for an internship at Huxley that I was intrigued by – their work brings together fashion, music and entertainment in such an interesting way, which I really thought suited what I wanted to do. I progressed from intern to press assistant to junior publicist – and nearly two years later, I'm still here!"

You worked on the album campaign for The 1975's fifth consecutive No.1 album, Being Funny In A Foreign Language. From your perspective, what is the key to their continued success?

"I was lucky enough to start my career by working on a band that has actually been my all-time favourite since 2016. I think what makes them so incredible and so successful – five albums into their career – is their continued direct connection to their fanbase and the culture they've cultivated in their community, both online and in-person. I love that every album marks a new era for the band, with new styling, creative and sound, and they are constantly innovating and pushing themselves, as well as challenging the work they've [previously] done. But overall, I think it's just the love for, dedication to and appreciation of their fanbase that has contributed to their continued growth over the years."

Does the industry value the power of a good press campaign enough?

"This is a question I see discussed in music a lot. I think the industry understands that press campaigns don't look like they used to, and the changing media landscape and prioritisation of marketing has definitely impacted that, in my opinion. But I don't think you can underestimate the value of a tailored press campaign, particularly for smaller acts that need to have their story told. The world will always need storytelling!"

With so many music titles either closing or radically changing their formats, how much more difficult is the role of music PR in 2024?

"I think it's easy to look at how the media landscape is changing and see it as a dire or [difficult] situation, but in reality, there are still so many amazing opportunities for artists – they just don't look the same as they might have done 10 years ago. It's important for PRs to keep innovating and thinking outside the box. There are so many alternative ways for artists to tell a story these days, and for each artist it's going to be different – it's the role of PRs to get creative and find them."

Finally, where do you see yourself in five years?

"I try not to think about that too much or I'll panic! I'm enjoying where I'm at, the experience I'm gaining, and I'm excited to see where it leads me in the next few years. I'm not tied to any specific area of my work – I like working with talent and in music, but I also love the work I do in community building, brands and events. I think my ideal situation would be growing in those areas further and landing somewhere in the middle."

RECOMMENDED TRACK: Medium Build – Stick Around

"I don't think you can underestimate the value of a tailored press campaign – the world will always need storytelling!"

EMILY CONNICK

PHOTO: Huxley

ARE YOU A RISING STAR? Under 30? Making a name for yourself? Email Miranda Bardsley at miranda.bardsley@futurenet.com to appear here...

GIRLI

With the release of her new album, Matriarchy, Girli is showing the world who she really is. Here, the rising alt-pop star tells us about the gig that changed her life, queer spaces and taking creative control...

Milly Toomey still remembers the moment everything changed. She was 14 and standing in line to see her new favourite band.

"My friend had sent me a link to a song by Tegan And Sara and it had blown my mind," she says, smiling. "It was the first time I'd seen queer women singing about being queer."

So, when they were performing in London, she asked her dad to drop her off.

"I was meeting other queer teenagers in the queue and I overheard some say they were starting a band," she explains. "I remember thinking, 'I could do that!' Then I saw the show and something clicked. I've always loved telling stories, which is what they were doing onstage, and the idea of being openly queer was just such a far-off dream for me at that time."

Nothing had ever felt more authentic to Toomey and she wanted to create that feeling for herself. Soon after the gig, she set up her first band. Then another, and a few after that. Finally, a couple of years later, Girli was born.

"I'd love to be able to thank Tegan And Sara because that day changed my life," she says. "Although at some point they'll get a restraining order on me because I talk about them all the time and I've never met them!"

It's 11am on a Monday morning and Girli is sitting in bed as she tells *Music Week* this story, having just woken up from a 13-hour "post-flight sleep full of crazy dreams". She has just returned to London – "where I was born and bred" – from the US after the first leg of the global tour for her brand new album.

"This morning my girlfriend was like, 'Get up!'" she says, laughing. "Right now I'm a cocktail of being jet-lagged, feeling like I'm on another planet, and grateful – the tour was amazing."

Matriarchy, Girli's second album and first full-length release on indie label All Points/Believe UK, is a vulnerable and experimental alt-pop record, encapsulating the freedom she has found in having more creative control over her music.

"I'm so proud of my old releases because I gained fans from them who are still with me now," she says. "But with my last album [2019's Odd One Out], I was very lost as a person and an artist. I was influenced by external pressures like, 'What's going to be a hit?'"

With Matriarchy, she just needed space to *feel*.

"I was going through some personal shit and decided I was going to write about it all," she reflects. "Although the lead single [the title track] is like, 'Here's a banger straight out of the gate,' the whole thing is really a softer, 'delving into the deeper parts' kind of record."

Writing in London, LA and Stockholm ("that's where my favourite people to write with are"), Girli reflects on how, for a long time, she didn't have an end product in mind. Instead, Matriarchy was an exercise in "separating the creative brain and the thinking brain".

"Originally, I didn't think I'd release half the songs," she says. "I'd leave the studio thinking something was shit, then I'd listen back and be like, 'I'm obsessed!'"

And just as the record was a healing process for her, she hopes that same feeling translates to her listeners.

"For me, the word 'matriarchy' extends beyond the dictionary definition of a woman being head of state," she says. "It's this utopia for anyone who feels fucked over by the patriarchy and society, whether that's women, anyone in the LGBTQ+ community, people of colour, people of neurodivergence – anyone who finds the world fucking difficult. Matriarchy is a place where you can be free."

Girli has actually been creating this exact kind of space from the moment she started performing to her very first fans – AKA the "Pinkies".

"The beautiful thing is I've grown up with a lot of my fans and a lot of people say to me, 'I can't be this version of myself outside of here,'" she says. "It's so important to me and reminds me how significant this space is."

It's also what Girli herself craved as a teenager. Growing up in a family of performers, she was always taught to share her emotions openly.

"Then I went to school and got mercilessly bullied for it," she says.

Music became her solace and her dedicated following would feel the same.

But her industry journey hasn't always been plain sailing: Girli was dropped by her previous label – Virgin EMI Records – during the pandemic.

"It knocked my confidence, but it turned out to be perfect timing because the world was on pause. I could ask myself, 'OK, what next?'" she reflects.

On deciding that she wanted to pursue her career with an indie label – "I just needed to figure out who I was" – Girli signed to AllPoints/Believe UK, after receiving an email from Malena Wolfer [director, artist services, Believe].

"Malena is an angel because I went in with the shittiest demos ever," she says. "But she saw something in me and they signed me!"

Girli hasn't ruled out the idea that at some point in the future she may consider the major label route once again ("I would be more able to hold my own in that environment now"), but right now she is focusing on the realities of the industry and her reasons for staying in it.

"You have to remember that this is a business," she explains. "At a label you work with amazing, passionate people, but ultimately they're trying to sell your product. You have to try and detach yourself from it all and think, 'OK, this is funding for me to release the music I want to release and reach the people I want to reach.'"

Girli likes to look at her career more romantically, anyway.

"I have this image of being a songwriter selling my wares around the world," she laughs. "Like, 'Spend a penny and hear me sing!' Of course, I'm proud to be a businesswoman, but it's important to remember why you're here – I'm here because when I was a teenager, music was my saviour."

And as she continues her Matriarchy tour, Girli is excited to take her personal utopia everywhere.

"My whole crew are women, non-binary folk, queer, and my fans are all like-minded people," she beams. "It's the world I always wanted."

For those who can't make it to the gigs, she hopes that they are still able to find comfort in the music itself.

"Whatever shit is going on outside, they can put their headphones on and know that someone, somewhere, understands them," she says, as we wind up our chat. "I just want people to know that." **MIRANDA BARDSLEY**

ESSENTIAL INFO

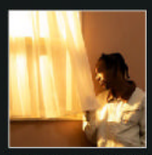
RELEASE: Matriarchy (out now)
LABEL: All Points/Believe UK
MANAGEMENT: Adam Daly & Stephen Taverner, East City Management

WHAT THE TEAM SAYS: Jak Ryan, head of marketing, Believe: "Girli embodies a vital voice in today's music, inspiring her fans and other artists to embrace authenticity. Over the past four years working together, we've witnessed her deep connection with fans grow, fuelling her development and leading to her evolution into becoming the incredible global artist she is today. This year holds particular significance for Girli as she solidifies her position as a global pop artist, and we can't wait to see her continued success."

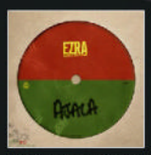
PHOTO: Claryn Chong

*"For me, the word 'matriarchy' is this utopia for anyone who feels f**ked over by society"*
GIRLI

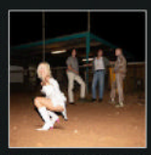
THE PLAYLIST



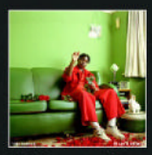
BERWYN
Neighbours (Columbia)
Berwyn's new one is a laid-back rap offering that lends itself well to a house party ('*Fuck the neighbours/Turn the music up*') and houses a delectable selection of romantic couplets such as, '*I love you more than every single sheet of Rizla I've licked*.'
Contact: Patrick Johnson
patrick@gallerypublicity.com



EZRA COLLECTIVE
Ajala (Partisan)
Ezra Collective will achieve their latest milestone when they become the first jazz act to headline OVO Wembley Arena in November. They will do so armed with a new album, the first taste of which is this restless groove, inspired by nomadic Ghanaian-Nigerian explorer Olabisi Ajala.
Contact: Abisola Oke
abisola.oke@august.agency



AMYL AND THE SNIFFERS
You Should Not Be Doing That (Rough Trade)
This is an urgent, awesome return from the Australian punks. Here, singer Amy Taylor makes sure of an indelible match between the track's title and its sleeve, upon which she is seen grinning widely as she squats to urinate on the floor.
Contact: Jamie Woolgar
jamiewoolgar@roughtraderecords.com

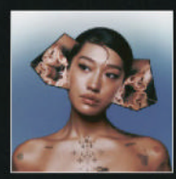


TONI SANCHO
Free Falling! (Blue Daisy)
Heart and soul pours from every second of Toni Sancho's debut EP Heaven Knows! (out this month via her own Blue Daisy Records), as the British-Trinidadian artist draws on heartache and pain to create super chilled, homespun alternative pop.
Contact: Jon Lawrence
jon@chalkpressagency.co.uk

TRAVIS
Gaslight (BMG)
Due in July, Travis' 10th album This Life arrives 25 years after The Man Who. Fran Healy, now sporting fluorescent orange hair, says the new material is his most personal since that two million-selling album: see lead single Gaslight, which opens with the line, '*Is there something wrong with me*?'.
Contact: Dave Palmer
dave.palmer@dawbell.com

AURORA
Some Type Of Skin (Decca)
Aurora's fourth album What Happened To The Heart? (out June 7) wrestles with the idea that society is losing touch with its spiritual connection. Yet if the Norwegian keeps making pop songs as life-affirming as Some Type Of Skin, she will single-handedly save us all from becoming soulless husks.
Contact: Julie Clemessy
julie.clemessy@umusic.com

PHOTO: Park Sanglun

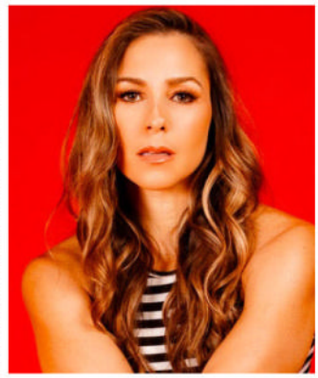


PEGGY GOU
1+1=11 (XL Recordings)
As far as singles go, It Goes Like (Na Na Na) proved to be an explosive moment in the unfurling campaign for Peggy Gou's debut album. With 686,344 sales in the UK, where it hit No.5, the track dominated dance music last year, introducing the South Korean-born producer to the mainstream in the process. Gou has said her first full-length "embodies countless hours of dedication in my journey to create something timeless" and third single 1+1=11 is an impressive example of what she's getting at. Three minutes of gently thrumming house, it conjures a dreamlike atmosphere that shows a totally different side to her craft. Due on June 7 via new label XL, I Hear You promises to reveal even more.
Contact: Jon Wilkinson & Abbie Jessup
jonwilkinson@xlrecordings.com
abigailjessup@xlrecordings.com

Hear **THE PLAYLIST** at spotify.com/user/musicweek

TASTE MAKERS

The industry's favourite new sounds



Allison Hagendorf, host, The Allison Hagendorf Show
RETURN TO DUST – RETURN TO DUST

Return To Dust are *the* new young band you need to know. Sonically, they have the nostalgic feel of bands like Alice In Chains and Soundgarden, but with the fresh energy of the likes of Royal Blood and Turnstile.

The LA-based band have two dynamic frontmen, Matty Joseph and Graham Stanush, who have been best mates since middle school. They are joined by 18-year-old shredding guitarist Sebastian Gonzales and hard-hitting drummer London Hudson, who also happens to be Slash's son.

Their self-titled debut was produced by Jim Kaufman (Helmet, Danny Worsnop) and is out this month. For me, this band are the real deal and are as authentic as it gets.

Not only are they killer live, but they are extremely talented, prolific songwriters whose arsenal includes driving hard rock bangers, infectious alternative rock tracks, as well as some heart-wrenching, melancholy ballads.

Return To Dust offer a welcome homecoming for grunge fans, while simultaneously blazing their own path towards a new era of rock for today's youth. Dripping with '90s-esque darkness, they are the bright light I've been yearning for.

PHOTO: Nathan James

MAKING WAVES

THIS MONTH'S HOTTEST BRAND NEW ACT

FRED ROBERTS

From reality TV to his debut EP, this indie-pop rising star is making his fans feel heard...

KEY TRACK: Sound Of My Youth
LABEL: Universal Germany
MANAGEMENT: Dan Mordente & James Sandom, Red Light Management
INSTAGRAM: @_fredroberts

You broke into the industry when you went on X Factor: The Band in 2019. How do you look back at that experience now?
"I don't want to say I wouldn't be doing music if I hadn't done the show, but it gave me a confidence I didn't have before. I'd been posting covers on Instagram and when they reached out to me, I just thought it'd be fun. But I made so many connections from it and it taught me that I want to be slightly outside of the box of very clean pop music, which I feel is part of my identity now."

Sound Of My Youth, your debut EP, traces your path into adulthood. What made you want to tell that coming-of-age story?
"I don't know, it's terrifying! After X Factor, I was working with a writer in LA over Zoom. I'd not written before, but I'd watched a video of Tate McRae talking about how she always has to have a story before she writes, and I was like, 'I can try that!' It felt natural, so I just chucked my soul at it. The product is just 'Fred Roberts' – it's my life in a musical format."

You've spoken about how it's important for you to be open about your sexuality. How do you hope that vulnerability translates to your listeners?
"One of the main reasons I write is so people can feel heard. When I listened to Troye Sivan growing up, it was life changing, and I want to be that figure for people. At a recent gig I saw a couple, these two boys having the time of their lives, embracing each other. It was amazing, and something I wouldn't have been able to do in the past. I could see myself in them and it was so special."

Finally, you are currently signed to Universal Germany. How did that relationship come about?
"I'd posted a cover of The Weeknd's Save Your Tears on TikTok, which did really well, especially in Germany. My lawyer got me in touch with Leonidas [Chantzaras, Universal Germany's former head of A&R], who I had a Zoom call with. At the end of it, he said, 'We want to sign you!' I'd gone a whole year of feeling stagnant, making music and not knowing how to release it – then suddenly I was signed and was releasing my first single."

Young at heart: *Fred Roberts' debut EP Sound Of My Youth is out now*

INTERVIEW: Miranda Bardsley **PHOTO:** Jono White

SYNC STORY

Animal instincts: *The art for BBC's Mammals and [inset] Coldplay*

MAMMALS/COLDPLAY

BY MIRANDA BARDSLEY

For this month's Sync Story, we turn to the trailer for Mammals – Sir David Attenborough's latest series for the BBC – which is soundtracked by a reworked version of Coldplay's 2011 hit Paradise. The show is one of several natural world documentaries the BBC has made in recent years and arrives 20 years after the original Life Of Mammals was aired.

Paradise, which hit No.1 in the UK, has racked up over one billion streams on Spotify and 2,277,583 UK sales to date (according to Official Charts Company data). The song is interwoven throughout the trailer with an instrumental score by London-based composer Thomas Farnon and performed by the City Of Prague Philharmonic Orchestra.

Spot: BBC Mammals Promo
Title: Paradise
Artist: Coldplay
Published by: Universal Music Publishing Group
Master: Warner Music Group
Production company: BBC
Distributed by: BBC
Air Date: 12.03.24

The sync came about when Farnon got in touch with Tom Foster, Universal Music Publishing Group's SVP of sync for UK & Europe, to discuss working with Coldplay for the launch of the new series. What followed was a collaborative process involving UMPG, Coldplay's management, Warner Music Group's SVP of sync UK & Europe Tim Miles, Foster and the BBC's marketing and music departments. Once Paradise was chosen, Farnon then weaved elements of his score into it to create a new track.

"When things align creatively, a sync deal can feel effortless. This was one of those situations," said Foster, reflecting on how the project came together and why Coldplay were the right choice for the spot. "The marriage between one of the BBC's flagship nature documentaries and Coldplay, who have shown enormous commitment to sustainability and protecting the natural world, made this the perfect fit."

WMG's Miles also noted that the spot is a shining example of the power of sync.

"A great record never fades and Thomas Farnon's reimagination of one of Coldplay's biggest songs is testament to that," he said. "With an exclusive first play of the audio trailer on Greg James' Radio 1 Breakfast show, the cultural cachet of Coldplay combining with a David Attenborough documentary demonstrates how inventive syncs can create shareable moments."

"When things align creatively, a sync deal can feel effortless – this was one of those situations"
Tom Foster, UMPG

PHOTO: James Marcus Haney

WANT TO GET YOUR SYNC STORY IN MUSIC WEEK?
Email Miranda Bardsley at miranda.bardsley@futurenet.com for details.

KEY RELEASES

The essential albums heading your way...

MAY 24

Aquaserge La Fin De L'économie Crammed Discs
Diiv Frog In Boiling Water Fantasy (Concord)
Ed Cosens Somewhere Between Dark And Light Townsend/Absolute
Isobel Campbell Bow To Love Cooking Vinyl
Lenny Kravitz Blue Electric Light BMG
Machinedrum 3For82 Ninja Tune
Mammal The Penny Drop Mammal
Meekz Tru Meeks Music & Lifestyle
Paul Weller 66 Solid Bond/Universal
Tom Ball Curtain Call Westway/Absolute
Twenty One Pilots Clancy Fueled By Ramen

MAY 31

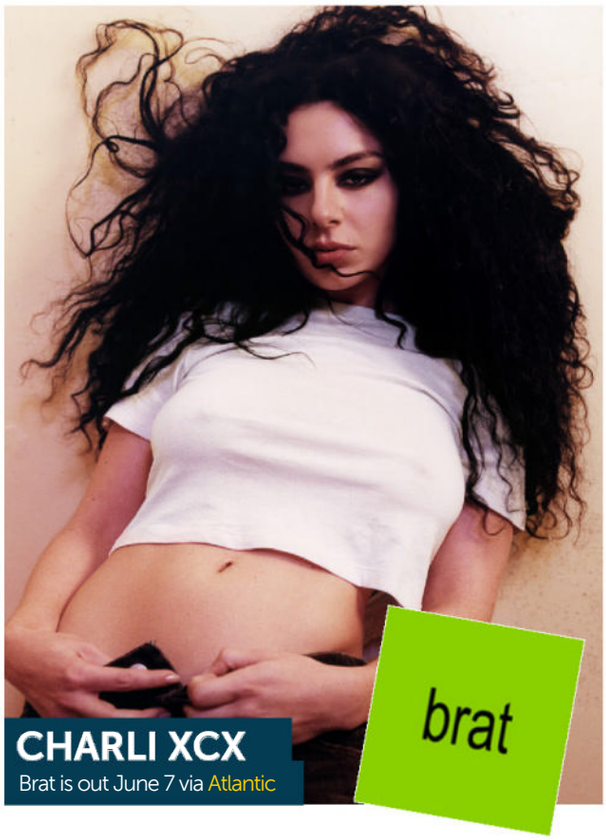
Bat For Lashes The Dream Of Delphi Mercury KX, (Universal)
Becky Hill Believe Me Now? Astralwerk
Ben Platt Honeymind Interscope
Bernard Butler Good Grief 355
Black Sabbath Headless Cross/Cross Purposes/Forbidden/Tyr (2024 Remasters) BMG
Crowded House Gravity Stairs BMG
Dana Gillespie First Love Fretsore
Jim Keller Daylight Continental Song City
Lowlives Freaking Out Spinefarm
Maya Hawke Chaos Angel Mom + Pop
Richard Hawley In This City They Call You Love BMG
Shaboozey Where I've Been, Isn't Where I'm Going American Dogwood/Empire
Tim Atlas Enchanté Nettwerk
Tom Walker I Am Relentless
Willie Nelson The Border Sony

JUNE 7

Bon Jovi Forever EMI
Casey MQ Later That Day, The Day Before, Or The Day Before That Ghostly Int.
Charli XCX Brat Atlantic
Eels Eels Time! E Works/[PIAS]
Elkka Prism Of Pleasure Ninja Tune
Goat Girl Below The Waste Rough Trade
Liz Lawrence Peanuts Chrysalis
Løløl Falling For Robots And Wishing I Was One Hopeless
Man Man Carrot On Strings Sub Pop
Meghan Trainor Timeless Epic
Strand Of Oaks Miracle Focus Western Vinyl
The Mysterines Afraid Of Tomorrows Fiction

JUNE 14

Carly Pearce Hummingbird Big Machine



CHARLI XCX
Brat is out June 7 via Atlantic

PHOTO: Harley Weir

David Bowie Rock'N'Roll Star! Parlophone
Feet Make It Up Submarine Cat
Florrie The Lost Ones BMG
Headie One The Last One Columbia
John Cale Poptical Illusion Double Six/Domino
John Grant The Art Of The Lie Bella Union
Kneecap Fine Art Heavenly
Lamb Of God Wrath + Resolution Nuclear Blast
Lindsey Stirling Duality Concord
Moby Always Centered At Night Always Centered At Night
Sam Morton Daffodils & Dirt XL
Sea Girls Midnight Butterflies Alt Records/Believe
Seal Seal: The 2nd Album (30th Anniv. Deluxe) Rhino
The Decemberists As It Ever Was, So It Will Be Again YABB/ThirtyTigers
Xeneris Eternal Rising Frontiers

JUNE 21

Dolly Parton Petty Country: A Country Music Celebration Of Tom Petty Big Machine
Kate Nash 9 Sad Symphonies Kill Rock Stars
Rich Ruth Water Still Flows Third Man
The Story So Far I Want To Disappear Pure Noise

JUNE 28

Anvil One And Only AFM
Johnny Cash Songwriter EMI
Nothing More Carnal Better Noise
Scene Queen Hot Singles In Your Area Hopeless
Sour Widows Revival Of A Friend Exploding In Sound

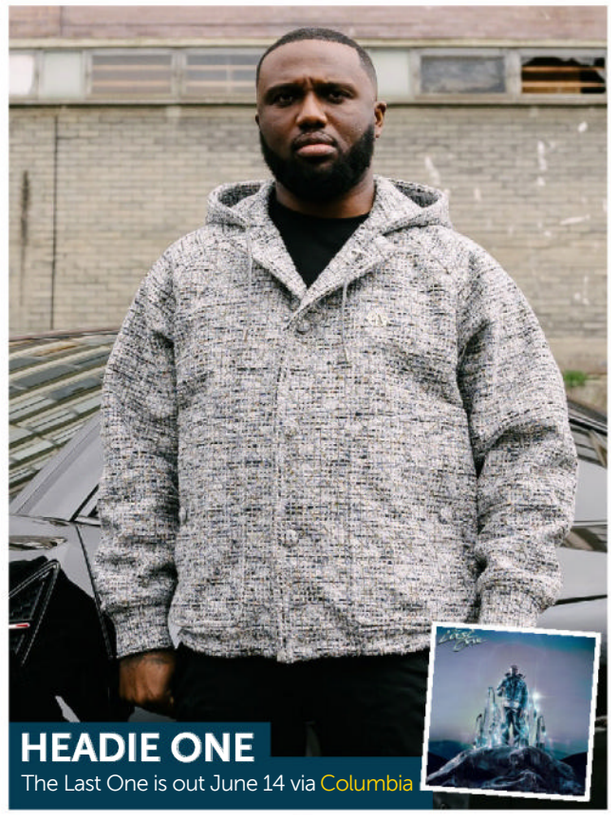
The Warning Keep Me Fed Republic

JULY 5

Kasabian Happenings Columbia

JULY 12

Cat Burns Early Twenties Since '93/RCA
Cigarettes After Sex X's Partisan
Future Utopia Django's High 70Hz/The Orchard
Marc Almond I'm Not Anyone BMG



HEADIE ONE
The Last One is out June 14 via Columbia

PHOTO: Ramsey Ramone

Remi Wolf Big Ideas EMI
Stone Fear Life For A Lifetime Polydor
Travis LA Times BMG

JULY 19

Deep Purple =1 EarMusic

Glass Animals I Love You So F***ing Much Polydor
Gorgon City Reverie Positiva/Realm
Griff Vertigo Warner Music
Jaws The Shark Wasteland SO

JULY 26

Humanist On The Edge Of A Lost And Lonely World Bella Union

AUGUST 2

Blues Pills Birthday BMG
Polo G Hood Poet Columbia

AUGUST 9

Twin Atlantic Meltdown Staple Diet
Will Young Light It Up BMG

AUGUST 16

Morgan Wade Obsessed LadyLike/Sony Nashville

AUGUST 23

Cassyette This World Fucking Sucks 23 Recordings
Stand Atlantic Was Here Hopeless

AUGUST 30

Nick Cave & The Bad Seeds Wild God Bad Seed/Play It Again Sam

SEPTEMBER 6

Fat Dog Woof Domino

SEPTEMBER 13

London Grammar The Greatest Love Ministry Of Sound

Please email any key releases information to isabelle.nesmon@futurenet.com
A more extensive release schedule is available in The new music section on musicweek.com

Below and behold: *Goat Girl (L-R) Holly Mullineaux, Rosy Jones and Lottie Pendlebury. The group release Below The Waste (inset) on June 7 via Rough Trade*

INCOMING

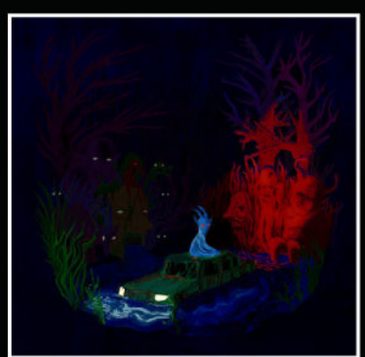
"The pressure on artists to be on social media is destroying the heart and soul of music"
Lottie Pendlebury

Ahead of **Goat Girl**'s experimental third album **Below The Waste**, *Music Week* meets singer **Lottie Pendlebury** to discuss the realities of life in an indie band, the problem with social media and the grassroots venues crisis...

Having made your first two albums in London, this time around you spent time in the Irish countryside at Hellfire Studios. How did that environment shape the 16 tracks on Below The Waste?
"As a band, we respond well to being quite isolated. It allows you to really immerse yourself in quite an obsessive way with what you're doing. The studio was very spacious and completely immersed in nature, and a lot of the recording was quite spontaneous. One day, we went around and made cows 'moo' and banged on iron gates and recorded those sounds. We were in the middle of a farm, so we were very much making use of our environment."

Three albums in, how are you finding life with Rough Trade?
"We're in a lucky position where we are signed to an indie label and, in the grand scheme of things, we really aren't controlled at all. Musicians are so exploited nowadays. You have people on TikTok getting famous quite quickly and not knowing how to deal with that, and these big major labels are waiting to sign them. The indie scene is intentionally being filtered out because of the rights it gives you as a musician, and there's a hoarding of wealth that means it doesn't trickle down. Community in music is so important because that's kind of all we have. The power dynamics and the wealth imbalance are like nothing else; I can't think of another industry like it."

How has the day-to-day existence of being in an indie band changed since you started out?
"There's so much more pressure on musicians now to not just be musicians, but also be influencers and well-versed social media managers, which is destroying the heart and soul of what music is about. There's less weight on actual music now as much as there is on the personalities of people – and I don't really care about that shit. We still have to think about Instagram a lot and we've needed quite a lot of help with it, which is telling in itself because you can't really exist without it. When promoters are booking you, they're looking at your followers or how many Reels you've done and how much engagement you've got on each one – basically data, which is really not creative at all, it's just hollow. You can have a load of followers but none of them buy your music or go to your gigs. Physical support is really important."



To what extent is the sustainability of touring an issue for Goat Girl?
"We're at the point where it's just about doable, but it also means we're going to have no sleep and no rest. Putting people in positions like that actually makes it quite a dangerous job, both for your mental and physical health. You have a driver who's not had any sleep; you are put in really precarious and dangerous situations."

Given that grassroots venues were so important to your story, how hopeful are you that the industry can do more to preserve them?
"A lot of people forget about how important they actually are. Musicians don't just appear out of thin air; they come from the confidence of believing that they can do something interesting and creative – and that comes from practice, but it also comes from playing in those venues. We needed those spaces to really explore what we were doing and make mistakes, which I don't think musicians are allowed to do any more. There's no room for taking risks, fucking up and being shit, which is so important in understanding what you're striving for. I've been involved with an organisation called Sister Midnight that is opening Lewisham's first community-owned music venue. It's a model that I'm hoping could have a domino effect on how other venues could be run."

INTERVIEW: Lisa Wright **PHOTO:** Holly Whitaker

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PHOTOS: WILL IRELAND, PANNI RENNER

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PHOTOS: WILL IRELAND, PANNI RENNER

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PHOTOS: WILL IRELAND, PANNI RENNER

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True believer: *Becky Hill releases Believe Me Now? on May 31 via Polydor/Eko*

"I'm at a point where I'm able to hold my head up high and f***ing go for it"
BECKY HILL

HER TIME IS NOW

With myriad hits and a Top 10 debut album to her name already, **Becky Hill** has proved herself time and again. Yet, for the Bewdley-born dance music obsessive, there remains a sense that she has never really got the respect she deserves – until now. With her anthem-packed, ultra personal second album **Believe Me Now?** she intends to underline her chart-busting superpowers and write her name into dance music history. This is Becky Hill's moment and, to celebrate, *Music Week* meets the singer, alongside **Polydor**'s **Ben Mortimer** and manager **Alex Martin**, to tell the powerful story of how she beat the odds to blaze her own trail through the music industry...

WORDS: NIALL DOHERTY **PHOTOS:** SAM NEILL

When Becky Hill wants to measure gender equality in dance music, she thinks of touching down at the airport in Ibiza.

"You land and all you see are men's faces on billboards," says Hill. "That's when I realise how far we've got to go with music. We don't have a situation in the superclubs like Hï or Amnesia where a woman is doing a headline residency."

It's something that Hill is determined to remedy. The 30-year-old from Bewdley, Worcestershire, is one of the breakthrough stars of the past decade but as far as Hill is concerned, she is only just getting started.

"I won't stop until I'm stood shoulder to shoulder with Calvin Harris, David Guetta and Tiësto in Ushuaïa in Ibiza," she says. "That is a goal I've had for a couple of years now."

Hill is speaking from her home in London. It's a grey morning in spring and she's not been up for long. Hill is not usually one for lie-ins but she got in late last night from a promo blitz in Germany and crashed out for an impressive 11 hours. Now she's raring to go all over again. There is lots to get done before the release of her second record on May 31, via Polydor/Eko. Titled Believe Me Now?, it's a euphoric dance record that pairs Hill's love of mid-'00s rave culture with her knack for widescreen, jubilant pop hooks. Hill has her sights set on the biggest prizes, eager to replicate the success she's achieved on home turf with triumphs further afield.

"It feels like I've achieved breaking the UK, which is what I always wanted to do. It took me probably 12 years and now I feel like I'm onto the rest of the world," she states. "That feels really good. I'm just hoping the rest of the world gets with the Becky Hill programme."

But first, how about a quick recap? The singer has almost 18 million monthly listeners on Spotify and has racked up over 10 billion streams. She has multiple million-selling UK singles, six Top 10 hits, a No.1, won Best Dance Act at the BRITs twice and her 2021 full-length debut Only Honest On The Weekend hit No.7. That record has 268,767 sales to date, according to the Official Charts Company, while Get To Know, the 2019 compilation album that preceded it, has 422,037.

Hill originally emerged as a contestant on The Voice and then came a long, up-and-down journey of carving out a career on her own terms. It's a road that has taken in flop singles and being dropped on the way to hard-won success.

Something in those early career hurdles have imbued a fiery determination in the likeable Hill, the singer intent on doing things her way. The easy option on Believe Me Now?, you imagine, would be to keep things ticking over and not tamper with a winning formula. But Hill had other ideas.

"When we did [2021 single, with David Guetta] Remember, the idea was to be as overly saturated on radio as possible, to get people to link the dots on who I was and what music I did. We definitely did that and it was a great move commercially," she says, nodding to the success of a song that won her another BRIT and has 1,680,512 sales. "But I felt like I'd become a bit of a radio commodity."

This phase of her career, she explains, was to try and get "some cool points back", an idea that prompted the drum & bass banger and No.3 hit Disconnect (672,779 sales), a team-up with Chase & Status. It's an approach that has its roots in Hill wanting her music to be more like the material she actually listens to.

"It's not that I don't like my own music," she protests. "But I'm very immersed in dance culture and I wanted to have a new body of work that didn't isolate the commercial by any means but fitted a little better into the dance world. The new album is still great pop songs – I can't write anything other than pop music – but it's teamed up with a weightier, purer production and I can't wait to see what people think of it."

"Making an album that was a body of work is really important to Becky," says Hill's manager Alex Martin, who has worked with the singer since 2012. "As a dance music artist, it is sometimes difficult to get people to buy into you as an albums act. She has accomplished something which is very, very impressive. Her directive was to create a really idiosyncratic body of work but one that didn't alienate her fanbase, that brought them along with it and that was a step up as well – sonically, visually, everything about the project is taken several notches up."

Hill recalls speaking to Ben Mortimer and telling him that she wanted to go more dancey on the production with this record.

"I said to him, 'I'm always gonna make commercial music but I just want it to be a little bit cooler and less try-hard and a lot more heads-y,'" she says. "I want to be an *artist*. This is my artist era and I hope it's as successful as my chart era."

"Becky has served her time in the rave, it's in her DNA and this album really reflects that," salutes Mortimer. "But I love her vocal when she sings ballads and does more pop moments. One of my favourite songs of hers is [2014 single] Losing. I'd love to hear her do more things like that."

Mortimer says that whilst Polydor doesn't distinguish their artists as being 'singles' acts or 'albums' acts, he does feel it's worth pointing out that Hill's debut is just shy of platinum sales in the UK. "That's no mean feat for an alleged 'singles' artist!" he states.

Hill says she has a great relationship with her label, where she signed in 2017, following a short stint as an independent act after parting ways with Parlophone in 2014.

"They're amazing because they see how scared I am and they try to reassure me that they're not gonna leave me, at least not any time soon anyway," Hill states. "The whole relationship has really been lovely because they just see that I want to sell loads of records for them and for me. It's been a bit of a journey with this album and it's been lovely that I've had the label behind me."

Chase & Status are amongst a collective of new names, including Parisi, Toddla T, Maur, Mark Ralph and Jax Jones, joining Hill's tried and trusted collaborators.

"Generally, the people who have worked on the album I've worked with for my entire career," Hill says, pinpointing the songwriting relationships she has with Karen Poole, Mike Kintish, Charlotte Haining, Rob Harvey and Emily Makis as pivotal to her creative process. "The songwriters I have on this album know me incredibly well and have put me at the most ease to write the record I want to write."

Makis, with whom Hill wrote Disconnect, prompted the singer to start up her own publishing imprint, Eko Publishing.

"The moment I heard her music, I thought she was gonna be special," Hill raves. "I don't do a writing session without her in it. People don't have their eyes firmly enough on who is coming up in the drum & bass scene to be able to sign them for records and publishing. As soon as I heard Emily, I was like, 'Yeah, I've got to develop her' and not just as a writer, I want to move her into a space so she is her own artist."

Lyrically, too, Hill wanted to move the needle. She recently turned 30 and wanted the words to reflect where she was in life.

"I wanted to speak about things that weren't '*lying in bed on my own, I wake up and I don't see your name on my phone*,'" she says,

ROLE CALL
MEET TEAM BECKY HILL

Management: Alex Martin (AM Management)
Label: Polydor/Eko
Chairman: David Joseph
President: Ben Mortimer
MD: Jodie Cammidge & Stephen Hallowes
A&R: Richard O'Donovan
Marketing: Jamie Ahye
Digital Marketing: Oliver Hunter
Publisher: David Ventura (Sony Music Publishing)
Agent: Emma Banks & Ben Coles (CAA)
Print & Online Press: Phoebe Sinclair (Appetite Publicity)
Radio: Laurence Pinkus & Gavin Hughes
TV: Claire Stacey & Naomi Gillies
Streaming: Paddy McLean & Ajani Caro
Sales: Ray Primett, Sally Dickson, Jack Hardman & Will Wells
International: Thom Wrafter & Georgia Dixon (Universal Music Group)

"It's quite notorious that dance albums don't do much in terms of sales. I'd like to buck that trend"

BECKY HILL

Hill start: *Becky Hill and (facing page, top to bottom) with managers Amanda Barker and Alex Martin; the Believe Me Now? sleeve*

"There has been a mission to pave the way for women in dance music and we are now at a point where things are changing"
BECKY HILL

Mic skills: *Becky Hill on stage at Reading Festival last year*

quoting the words to her hit song Remember. "I wanted to step it up a little bit in terms of the subject matter... I'm eight years into my relationship now, I'm getting married this year, I'm probably going to start looking to buy a family home – I'm at a very different point in my life than where I was when I did Only Honest On The Weekend."

The title of Believe Me Now? could be construed as a playful nod of vindication towards an industry that really made Hill work for it – in an interview with *Music Week* three years ago, she winced at the memory of begging dismissive record company execs to give her a record deal. And it is a little bit that, she says.

"The industry took so long to pick up on the fact that I am valid in what I do, I deserve what I do and I deserve the success," she says. "It took me a long time [too]. I feel like now I'm at a point where I'm able to hold my head up high and fucking go for it, because, why not me?"

A more poignant and emotional reading of the title, though, can be found in storming opener True Colours. Content warning: it's a song about a sexual assault suffered by Hill a decade ago, what follows is her account of the incident.

"I was raped by my best friend when I was 21," she says. "I had a big group of friends at the time and I knew they wouldn't believe me. I went into years of therapy and when I was 25... I'd say 2018 was my worst year ever because that was the year me and my fiancé broke up for eight or nine months, my grandad died of cancer and I found out he had died when I was in the middle of an interview reporting my rape to the police. Pretty intense shit."

She says she'd talk about the incident in writing sessions but could never find a way to write about it in a song.

"I wanted this to be the album where I at least had one record where I fucking talked about it in the way that I wanted to – and the way I wanted to wasn't a sad, fragile part, it was an angry part and I loved how powerful that was," she continues. "We referenced Bodyrox's Yeah Yeah, the D Ramirez remix, another 2005 dance record that I loved that had the right balance of attitude and grit and anger. I'd dealt with the rape through the therapy but I'd never dealt with the fact that my friends had never backed me up or believed me."

It was last year, she recalls, that she finally gathered her friends in a room and asked them if they now believed her.

"They all went, 'Yeah, and to be honest we probably believed you the whole time and we didn't say anything and Becky we're so sorry.'" she recalls. "That was the closing of a chapter that I had been subconsciously ruminating on for the entirety of my 20s. I wanted to call the album Believe Me Now? because the petty side of me wanted to show my friends how much it had hurt me, even though I don't think they needed to be reminded; they all know."

Hill thinks True Colours will probably be the only song she'll ever be able to write about the experience.

"As you go through the album, there's a lot of vulnerability there as a woman rather than a child or a girl in her 20s," she says. "It's a more considered record and what I'm writing about feels more considered."

As the stages – and the stakes – have got bigger in her career, Hill has had to get better at taking care of herself. Always aware that a bout of anxiety could take hold at any given moment, she decided to cut down on her drinking and partying.

"I had to sit down and have a big chat with myself about where we wanted to go, how we wanted to do that, what was standing in my way and how I was going to overcome those barriers," she says. "I think compassion for myself has been a really big play, to not beat myself up so much."

She is proud at how she's surrounded herself with such a supportive crew.

"I work with an incredible team and that goes from Phoebe [Sinclair, PR], to Amanda [Barker, Hill's day-to-day manager], to my manager Alex, to Polydor. I've really curated the best team. I've got 12 years of experience in the industry now and I've met a lot of amazing people. I've met a lot of c**ts as well, don't get me wrong, but I feel like I've held on tightest to the people I love and love working with the most. Alex is the only manager I've ever had since I was 18 and I love the Polydor team so much."

Becky and call: *(Clockwise from top) Becky Hill wins big at the BRITs in 2022, with Clara Amfo, and winning at the BRITs again in 2023*

> "The recognition is there now; Becky is no longer a best-kept secret"
>
> BEN MORTIMER, POLYDOR

When it comes to gauging success for his label's acts, Ben Mortimer has spent a considerable amount of time drumming into his team not to focus solely on chart positions.

"It's more about the general health of our artist's business," says the Polydor president. "Becky's business is incredibly healthy. The music on this record is superb and she seems in great spirits. Those are the important metrics for me."

Even so, Mortimer says that the label has seen significant growth in Hill's audience in the run-up to her second album.

"Her arena tour sold out fast, her merch sales are firing and there's increased interest around the world," he adds. "That points to an artist with depth, not just 'moments'."

Hill is balancing being commercially successful and a credible dance act perfectly, Mortimer says.

"She's really getting the props she deserves from the dance scene now," he opines. "The way the drum & bass community galvanised behind Disconnect was one of the reasons it was so successful. And to see her winning Best Vocalist at the DNB Awards meant a huge amount to her. It's recognition from her peers."

Hill's manager Martin adds that he admires Hill's decision to mix things up on her second record rather than try and replicate what she did on her debut.

"She's someone who wants to take risks and that for me is what artistry is about," he says. "I'm not going to deny I was slightly nervous about what this next album would bring, because she'd had great success with the previous album and her compilation album Get To Know before. Her trajectory was phenomenal and no one wants to see anything that's gonna rock the boat too much. But I think she's landed in an incredible sweet spot where she's been able to satisfy her creative urges."

Martin highlights the importance of those working with an artist to simply let them be, to let the music come.

"The team around her have been fantastic helping her to realise that, Polydor have been fantastic once again in supporting her vision, visually, aesthetically and musically," he says. "Never once did they stand in the way of anything. That has been a fantastic

PHOTOS: Dave J Hogan/Getty Images for BRIT Awards Limited, Jeff Spicer/Getty Images

foundation for our relationship; they've trusted in her vision for this and it has been executed really well."

Martin says this campaign is all about expansion.

"The scale of the project has increased immeasurably," he reflects. "This new album and stage of her career has been about turning domestic success into global success."

He pinpoints the team in place around Hill as crucial to that coming to fruition.

"We have an incredible team around us: Emma Banks and Ben Coles over at CAA, Ed Weidman, her lawyer, David Ventura at Sony Music Publishing and all of their teams," he states. "And then the label, especially David Joseph, who has been incredibly supportive, and obviously Ben Mortimer and his team, Richard O'Donovan, Jamie Ahye, Stephen Hallowes, Jodie Cammidge, Ollie Hunter. It's important to shout out all these people."

"Becky and Richard O'Donovan have an open and honest relationship," adds Ben Mortimer. "There is mutual respect and that's exactly how it should be."

Mortimer says that Hill now gets the kudos she deserves for her songwriting prowess.

"The recognition is there now," he smiles. "People are aware of just how involved she is in the creative process and quite how many hits she's been involved in. She is no longer a best-kept secret, thankfully."

Martin says that the team's mentality is to always keep on pushing forward.

"We have great support at DSPs and radio," he says. "I've always been really proud of the fact that whenever there's been a door put in our way, then we come with the mentality, 'OK, well that door is closed, but we're going to boot it open.' That's been our MO from day one."

With a huge tour on the horizon in the autumn – including a date at OVO Arena, Wembley in October – Martin says Hill's live business is stepping up, too.

"It's huge," he smiles. "She's going to have a sold-out arena tour in the UK in October. We've built up a really great live business over in the States that strategically we've worked on very hard for the last four years. Becky is headlining festivals domestically and starting to headline them internationally. We're starting to make those moves. People want to see Becky live; she's an amazing live performer."

Club classics: *(Clockwise from top left) Becky Hill with Chase & Status and their Disconnect co-writers Kieron McIntosh, Emily Makis and Karen Poole, photographed for The Voice in 2012, and with MNEK at the Attitude Awards in 2023*

> "Becky wants to take risks and, for me, that is what artistry is about"
>
> ALEX MARTIN, AM MANAGEMENT

These days, when Becky Hill goes backstage and sees women in the crew and in the production office, as well as women on stage, she feels like steps are slowly being made forward for gender parity in the dance world.

"I'm now seeing bookers being more conscious about who they're booking, people listening to people like Kenya Grace and Cat Burns on places like TikTok, which feels progressive," Hill says. "There has been a mission that was greater than me, which was that we were going to pave a way for women in dance music and I know that sounds really cheesy but I feel like I'm at a point now where I have seen things change."

The dream is that no emerging female artist has to put up with some of the horrifying scenarios Hill herself had to navigate. She remembers one nasty exchange early in her career after a show.

"I was in a production office with my friend and about seven other men who either worked there or didn't, and some guy came in, another performer, and he took one look at me and started asking the rest of the room what I was doing in the production office," she recounts. "He went through every man, pointing at them and going, 'Is she shagging you? Are you shagging her? Are you? Are you? What's she doing here, then? If no one is shagging her, what's she doing here?' and I remember being the only person who was speaking up. I was like, 'I'm getting paid more than you to be here, you fucking arsehole.' I was looking round the room for help and nobody did, nobody said a word."

If Hill encountered a young version of herself just starting out, she would pass on the following key pieces of advice.

"Be as much a businesswoman as you are an artist," she says, reeling them off one by one. "Read your contracts, sit down with your lawyer and understand everything. Work out what's commercially right, what's artistically right and pick your battles. And don't fucking stop, be as ambitious as you can be and try and enjoy the process. I have to keep reminding myself of that one."

Hill would love a No.1 album with Believe Me Now? but, more than that, she'd love it to be the record that made people take dance music more seriously.

"I think it's quite notorious that dance albums don't do much in terms of sales and people not really giving a shit," she reasons. "I'd like to buck that trend, I'd like it to be the dance album that brings it back home for dance music."

She learned things about herself making this album, Hill says, emerging as more determined, driven and ambitious than she has ever been.

"I'm a hard motherfucker, I am such a bad bitch," she declares. "I have worked my fucking arse off and I'm still here 12 years later to make a second record when a lot of people thought I was going to fall by the wayside. I'm completely unstoppable and I'm completely unbreakable and this is just the beginning."

Becky Hill won't stop until she comes out of Ibiza Airport and is greeted by the sight of herself standing shoulder to shoulder on a billboard with her male counterparts. Because, like she says, why not her?

PHOTOS: BBC, Alan Chapman/Dave Benett/Getty Images

“My advice? Be as much a businesswoman as you are an artist and never stop”
BECKY HILL

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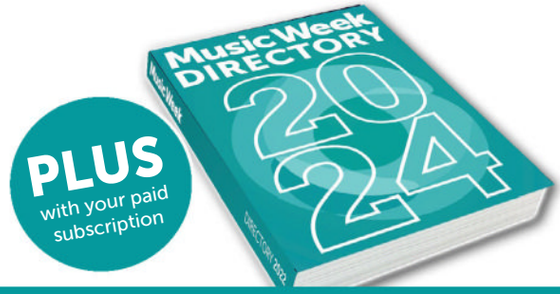

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MENTOR ME

THE MOST INFLUENTIAL AND SUCCESSFUL WOMEN ACROSS THE MUSIC AND CREATIVE INDUSTRIES SHARE THEIR TOP 5 CAREER LESSONS...

DAVINA MERCHANT (SENIOR A&R MANAGER, ISLAND RECORDS)

Meet Davina Merchant, senior A&R manager at Island Records. Having started out as an entertainment journalist, Merchant has since dedicated her work to breaking and championing artists. After moving into a career in music management, Merchant went on to work in label services before joining Downtown Music's London office as A&R manager in 2018, where she had major signings including Tiana Major9, Mae Muller, Tion Wayne, Hamzaa, Giggs, Jaz Karis and Juls – to name a few. At Island, where she has worked since 2023, Merchant continues to scout for breaking acts. In her current role, she oversees the development of a range of artists including Unknown T, whilst also negotiating contracts and overseeing the production of all albums and singles. Here, Merchant gives her top five career tips on how to make it in the world of A&R...

1. Knock down the doors

"Something I have to continuously remind myself of is that I should never be afraid to enter the doors of the rooms I might not feel like I'm meant to be in. The [industry] can be intimidating, but if you have something to say, say it. Just like artists, executives have great moments and really low moments. When you're in those low moments, you have to remember that there's a reason why you're there and why you should continue to speak up."

2. Build resilience

"It takes resilience to know that you can work through bad days and overcome them. In A&R especially, the market is always changing, so it's important to be versatile. For example, we don't have as many live venues as we did before Covid, so you have to be on top of your game and know where you're searching for talent. And you have to be resilient enough to know not to always just follow trends."

3. Look for artists who know themselves

"If I have a meeting with an artist and I can't get them out of my head – either [because of] their music or the fact that I really like them – that makes me feel invested in them. As an A&R, you need to find artists who are smart, who can hold a room and who know the music business to a degree. They don't need to know exactly where they want to go, but they do need to know that being an artist is a marathon, not a sprint. You want to have a connection with your artist, to know you can fulfil their vision."

4. Find the right people

"Keep a good circle of people around you – people you can be vulnerable with and who can help build you up. It's really good to have a place to talk things out, especially as women in the industry. It's super important to listen to ourselves and know that we can talk about what we're going through – and allow ourselves moments to reset."

5. Take time for yourself

"I love my job and I don't take for granted that I get to do what I love every day – but one thing to remember is that when your passion becomes your job, it's important to have something else to balance yourself out. I try to spend an hour in the morning just for me – as many days a week as I can – because if you take that level of time for yourself, it allows you to feel a bit more switched on when you're going through your working day."

"As women in the industry, it's super important to listen to ourselves and know that we can talk about what we're going through"
DAVINA MERCHANT

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INTERVIEW: Miranda Bardsley

Fiinix rising: *Jon Ollier founded One Fiinix Live in 2020*

"I've been a bit of a black sheep wherever I've been, now I've created my own place to stand"
JON OLLIER

THE Music Week INTERVIEW

JON OLLIER

Ever since it launched in the depths of the pandemic, **One Fiinix Live** has fought hard to find its way in a turbulent live sector. Now, its founder and CEO **Jon Ollier** – who is also agent to a certain **Ed Sheeran** – is reaping the rewards of his decision to strike out on his own. Here, *Music Week* meets the forward-thinking executive to discuss breaking acts, touring trends, the importance of a diverse roster and his plan to keep his new company growing...

WORDS: JAMES HICKIE **PHOTOS:** AARON CROWLEY

As far as risks go, launching a live agency during the sector's most precarious moment in recent memory was arguably on the foolhardy side. But that suited Jon Ollier just fine.

So it was that, having cut his teeth at Helter Skelter Agency and Free Trade Agency, and booking what was once the highest-grossing tour in history via Ed Sheeran's ÷ run during nearly six years at CAA, Ollier decided the arrival of a global pandemic was the time for him to start his own company, One Fiinix Live, in November 2020. All of which begs the question, why?

"The response from companies at the time was that we'd wait it out and if you had a big client, you'd be fine," recalls Ollier. "But at the same time, my friends were losing their jobs. I didn't feel like it was a big enough response."

Settling in for his first interview with *Music Week* since 2020, the executive is in ebullient form, as well he might be – One Fiinix has since gone from strength to strength. Back then, he told us that the model of consolidation of smaller agencies into bigger groups was no longer fit for purpose, bullishly predicting that the larger businesses would "fracture" and allow nimble newcomers such as OFL (named partly in tribute to Ollier's eldest daughter's middle name, Phoenix) to change the shape of the live business.

Ollier hired his former CAA colleague Emma Davis when he created his company, also adding agent Jess Kinn to its fledgling staff. Now, its 20-strong team boasts a range of talent including US-based veteran John Pantle and fellow American Bex Wedlake, while its offering also incorporates artist management and digital marketing via its One Fiinix North arm.

"When I was in the process of leaving, I actually said to [CAA co-chairman] Richard Lovett, 'You always taught us to look for where the opportunities are during the hard times', so I went for it," Ollier continues. "When you start a business during a pandemic, you've already built the pandemic into your business plan, so none of it is a shock."

Ollier's own roster includes Ed Sheeran, Hauser and 2Cellos, while the wider client base stretches from new talent such as Blue Lab Beats, Ellie Dixon and Moonchild Sanelly, to the likes of Run-DMC, Halestorm and Black Stone Cherry. John Pantle also brought in virtual Japanese pop act Hatsune Miku and her superstar compatriot Ado, who keeps her identity a secret.

The jet-setting Ollier points out that his business operates with a genuine "people-centric" approach at the heart of everything that it does, whether that's regarding the team itself or the talent that they work with. This too, he believes, makes his business stand out from the crowd.

"There are incredibly talented people in this business who are not being given the opportunities that would lift them up and provide them with the careers they need and deserve," explains Ollier of his company's ethos. "During the pandemic that was heightened, whether it was people being let go or having existential crises of their own and not knowing what they wanted to do."

Ollier's mission was to create a platform for himself and others.

"I was a bit of a black sheep wherever I'd been, so what I inadvertently did was create my own place to stand," he says. "What I'd like to think we do is to provide a place for others to stand and thrive as well."

To find out exactly how that idea works in practice, we settle in for an extensive and illuminating discussion taking in the nuts and bolts of the business Ollier is building and Ed Sheeran's future as a live act, as well as more far-reaching live sector issues, including the breaking-talent problem, the erosion of grassroots venues and the rising costs of going on the road...

How big was the leap of faith you took in leaving CAA behind?

"It was incredibly easy to operate outside of the big agencies because everyone had such goodwill for us. Starting out, I didn't know if it would be building a full-scale agency or a handful of us doing a couple of Ed Sheeran tours, then once things settled down, moving on to other companies, I just knew that I wanted to come out of the pandemic stronger than I went in. "

Did your success with Ed Sheeran give you the confidence that you could go it alone?

"I went into the ÷ tour with no children and came out of it with two! It was a very [eventful] period of my life. I think I really suffered from that eye-of-the-storm syndrome, where we were just in it, things were blowing up, and it was all-consuming. It was a real moment in time. The knowledge and the experience you get with that is second to none."

What is the live plan for Ed Sheeran in the coming years?

"Ed just wants to keep going. He's loving where he's at with this new show and this new production, and he just loves touring. This tour is one of the

most ambitious productions I've ever seen. We designed it, built it, worked out how to move it around the world and put that first leg of the tour together during the pandemic, which is a hell of an achievement. It doesn't have the zeitgeist effect that the last one did, in terms of really breaking all of those boundaries on the music at the same time, as that was the perfect storm and I don't think you can recreate that. But what we have done is go back and ask ourselves how we can improve on it. I certainly think all of the logistics we're now delivering are an evolution of that whole project. For now, he just wants to keep going and keep breaking records."

Going back to the start of your time in the business, what would you say has been the biggest change in how the live sector works?

"I think the whole record label model has changed. Ten years ago, I'd spend two or three days a week at record labels in planning meetings. Now, I don't think I've been to a physical planning meeting at a label since Covid. I just don't think they consider 'live' to be something they really need right now. They're so focused on the streaming model, which allows them to make a hell of a lot of money by breaking songs, but not necessarily breaking artists. That's the dichotomy: we are a physical representation of the artist, and you have to get your touring right to break the artist."

Do the management and digital marketing arms of One Fiinix help when it comes to your ability to break new acts?

"The management and the digital marketing is in a different company, One Fiinix North. We wanted to take a bit more responsibility for breaking artists and for creating a pipeline of talent. Going out on your own means you immediately lose the possibility that you'll be on the call when CAA signs Beyoncé. So you have to think about where your pipeline of talent is. That company is an attempt to be more responsible for that, and not just be in the lottery ticket business of trying to back the right horse each time."

Is the wider sector playing its part in breaking acts in the way it once did, or are acts just not cutting through in a significant way any more?

"We are breaking artists. The difference is that we have to go a song at a time now with streaming, because that's how the labels are making money. So while they're breaking songs, it's incumbent upon us to then break artists. You have two types of artists who break: the overnight, out-of-the-box, lightning-strike success, and then the others where it just takes time. The surprise package on our roster over the last couple of years is Calum Scott. A lot of what has happened for him has been the result of the fact he has kept going and stayed in the game. In 2025, he's going to step into some form of arena. Culturally, we've had to embed him and help that fanbase understand what it means to be a Calum Scott fan, and that has taken time."

How have you built out the team since 2020?

"We haven't been really aggressive. We had a period of growth when things opened back up in 2022, when Sean [Denny, director of creative development] came in and we were starting to take on a few more people. We then had a year of actively not growing, because of the cost-of-living crisis, the war in Ukraine and the uncertainty that was creating. I felt like we needed to take 12 months of not adding any other overheads until we knew what was going on with interest rates and mortgages and all the rest. I think we've been an attractive proposition for the right kind of people."

What do you put that down to?

"A lot of credit has to go to the women I've employed. My first two hires were women. I remember Jess [Kinn, the first agent to be hired by OFL] telling me she'd been speaking to an artist who said they'd love to join us but our roster looked very white and male. I was taken aback by that, because I'd literally just left the company [CAA], so was lucky to have any roster and how could I be picking and choosing by colour and gender? With the help of Jess and Emma [Davis, general manager and agent] initially, we've tried to put a lot of emphasis on diversity and inclusivity."

Does that extend to the roster you are trying to build, too?

"We've built out a very vibrant roster and have tried to be very supportive of non-male, non-white, LGBTQ artists and give them a platform. That's made us a place that people want to be. People look at our roster and they feel like it's a safe space and they want to come and be here, so that has attracted a lot of people who want to be part of the team and the roster we have."

And how satisfied are you with your current client base?

"We do sit and review [our roster] and, being very candid, my point back to everyone was that we are doing a fantastic job here with diversity. However, if you look at the top five or top 10 earners for the company, it's still heavily white and male. I don't feel like we're doing our job until the earning capability is reflected in the diversity. We need to be in a position where we're really lifting up talent, improving the earning potential of everyone on the roster."

Genre-wise, are there any areas missing?

"Hip-hop is a massive genre globally, and it's something we do underperform in and should be doing more in. Over the past 12 months, we've added rock music to the roster, which wasn't present before. We've added J-pop, K-pop and some Latin stuff. We've got clients in America and had more clients on at Coachella this year. There are always areas we can improve on, but we've come a hell of a long way in a short period of time."

Do you think an agency like yours needs to excel at one or two things, or do it all?

"I think you have to have a broad outlook. There are agencies out there that don't, that try to put themselves in a niche area, and they get stuck there and find it difficult to add strings to their bow. You have to move with the changes."

How would you sum up your approach to representing acts? What sets your ethos apart?

"We prided ourselves during the pandemic as being

Special agent: *(Top to bottom) Jon Ollier with Ed Sheeran and his manager Stuart Camp, members of the One Fiinix Live team and promoter Roland Horvath and client Hauser*

PHOTOS: Daniel Shirey/Stringer, Getty, Jon Ollier

> "The live business is a physical representation of the artist, and you have to get your touring right to break them"
> **JON OLLIER**

in a position of being able to give the right advice and make the right decisions on behalf of our artists. In a world where all the other companies needed to get cash flowing again, I think a hell of a lot of strange decisions were made. We retained the ability to give good advice during that period. As we come out of that now, it's expanding on that. We like to think that we're the people who put a bit of thought into things, that booking is still an art, and that each artist has a DNA that we need to respect and be creative with."

Who are your main competitors?

"I don't believe in the concept of competition. We don't spend any time at all looking at what other people are doing. We put all of our focus into doing us well. If you want to put it into those terms, what our point of difference is, then it's about having bigger drivers than measuring ourselves against the people next door, so we can improve as people and a business. It should be about giving people a place to stand and lifting people up, giving opportunities that people otherwise wouldn't be getting. If the result is that we're all doing financially really well, then that's fantastic."

What was behind the move to bring in US agents such as John Pantle and Bex Wedlake?

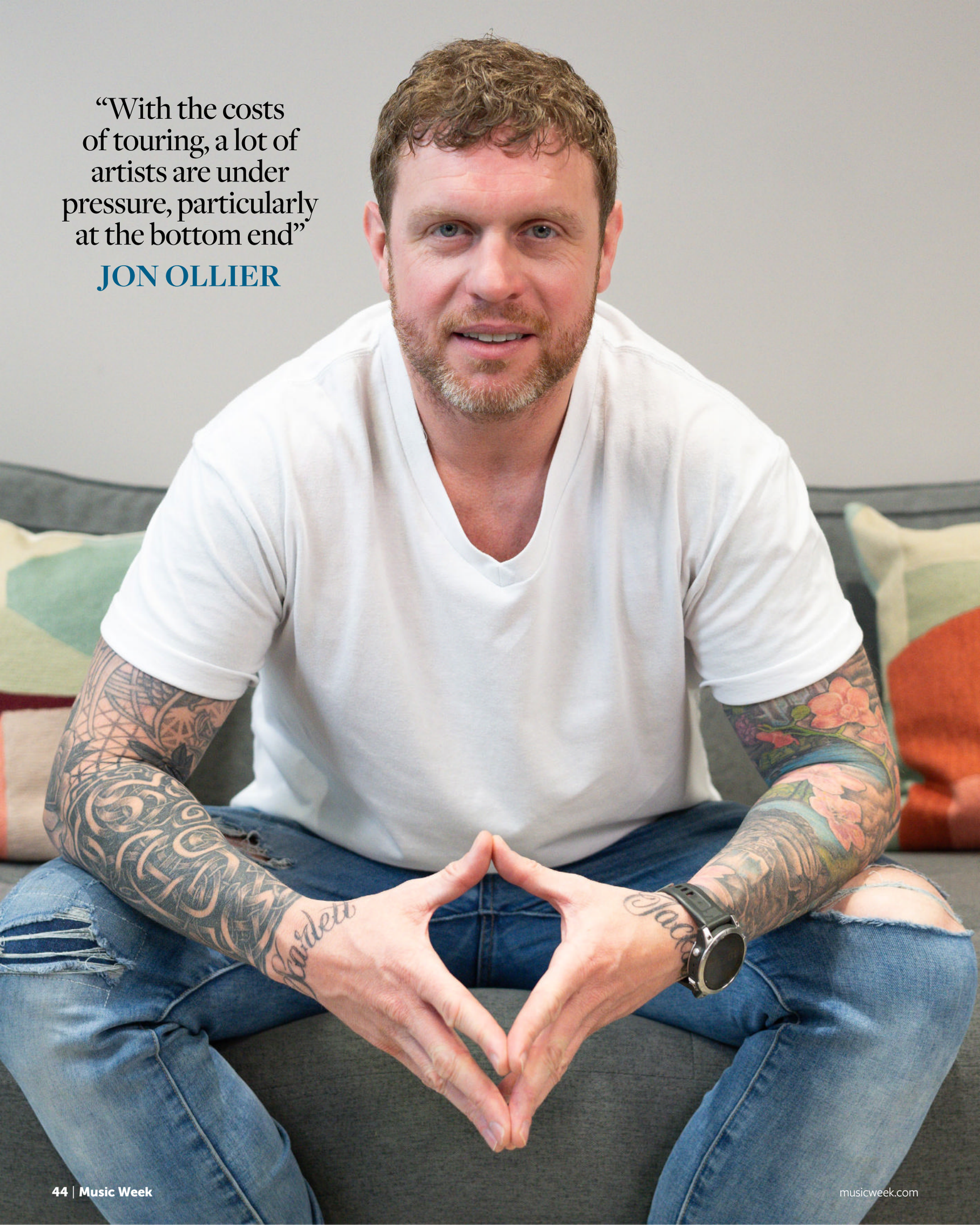
"We're an international agency and we work in every country in the world. When it came to John Pantle and Bex Wedlake, it was an opportunity that came up. We were friends, I worked with Bex for a long time at CAA and got to know John through her in recent years. The opportunist in me said we should give it a shot. What we're not doing is launching an American agency and trying to be that full-service, 360 thing. What we *are* doing is broadening our horizons and remotely employing some very talented agents who just happen to live in LA."

Speaking more broadly, are your ambitions for growth hampered because the live sector is still so volatile?

"As a businessman, you always have to be in a position where you're looking at where your strengths are and what your assets are and how you leverage those to create a better situation for everyone around you. All options are on the table as regards what the future holds. I am a very ambitious person and like to be at the top of my game. I don't like following rules and conforming to other people's ideas too much. The company is still young, so those decisions are a little way off right now. We have created a very good brand that I'm very proud of, we're doing some really cool things – and most importantly, we're having fun."

Which emerging markets are you interested in?

"Emerging markets could be taken in different ways. Africa is an emerging market in economic terms and is hugely interesting for me. Once Africa gets to the point when it has a viable, thriving middle class, the spending power of the billion people there will be absolutely huge for the whole world. Riding on that wave in some way is really



"With the costs of touring, a lot of artists are under pressure, particularly at the bottom end"

JON OLLIER

exciting. But then there are emerging markets, artistically. Korea and Japan are exporting their own music and it's thriving."

In terms of causes for concern in the sector, what is the primary issue in your opinion?
"The biggest thing for us at the moment is the cost of touring. Inflation is so high, and the second that the energy prices increased, all of the infrastructure costs were put up, so venue rent, production costs, wages, etc. We're having to wait an incredibly long time for ticket prices to go up to the level that reflects all of that. We're seeing a lot of artists under pressure, particularly at the bottom end, trying to make this work. I think it all comes down to how we're funding the bottom end of the business. Labels aren't door supporting any more in the same way, so you have this economy at the bottom end of the market being propped up by other people's money that's no longer there, added to the fact that it now costs three to four times what it did."

There's a lot of noise around saving grassroots venues, but do enough people in the industry actually care?
"It's like global warming, isn't it? We all care about it, but it happens at such a slow rate that it's difficult for people to feel the urgency that they need to feel about it. Everything needs to be a viable business, so if the business isn't viable and isn't being subsidised by some other body, then we have to think about whether it's a viable business. The flipside of that is, if for generations it has been unofficially subsidised by things like label tour support, do we need to find a way to keep subsidising that part of the economy? It needs to be balanced, because the shift online has made it so that touring does look different and people aren't going to shows in a lot of the small venues in the backwaters of Britain any more. So we have to be careful. We can't do it at any cost, it has to be sensible, but I do think something needs to be done."

How much of a boost does the reopening of O2 Academy Brixton present? What did its closure do to live music in the UK?
"It's very, very welcome back – we need it! It's very difficult when we don't have venues of a certain capacity in the cities that we're touring. But we always adapt. There's no 5,000-capacity venue in Dublin, for example, but we all manage to work around it. It's the same in various other cities around the world. The beauty of our business is that we do adapt."

Do you think Brixton can return to its former glories?
"On the functional level, yes, absolutely. And emotionally, in people's hearts, it still really means something."

A lot of artists seem to be skipping those mid-size venues and teaming up with other acts to do co-headline arena tours this year. What do you make of this trend?
"I think it's a good thing. It's something that the Americans do very well and something that rock music does very well, in particular. Culturally, it gives all of the artists in those situations a much better outlook, sharing fanbases, sharing costs. It's a very clever way of doing it. It's strangely difficult to translate that into pop music. We need to do some work bringing people to the table on that."

Live and kicking: *(Clockwise from top) Jon Ollier with clients Calum Scott, Blue Lab Beats and Moonchild Sanelly*

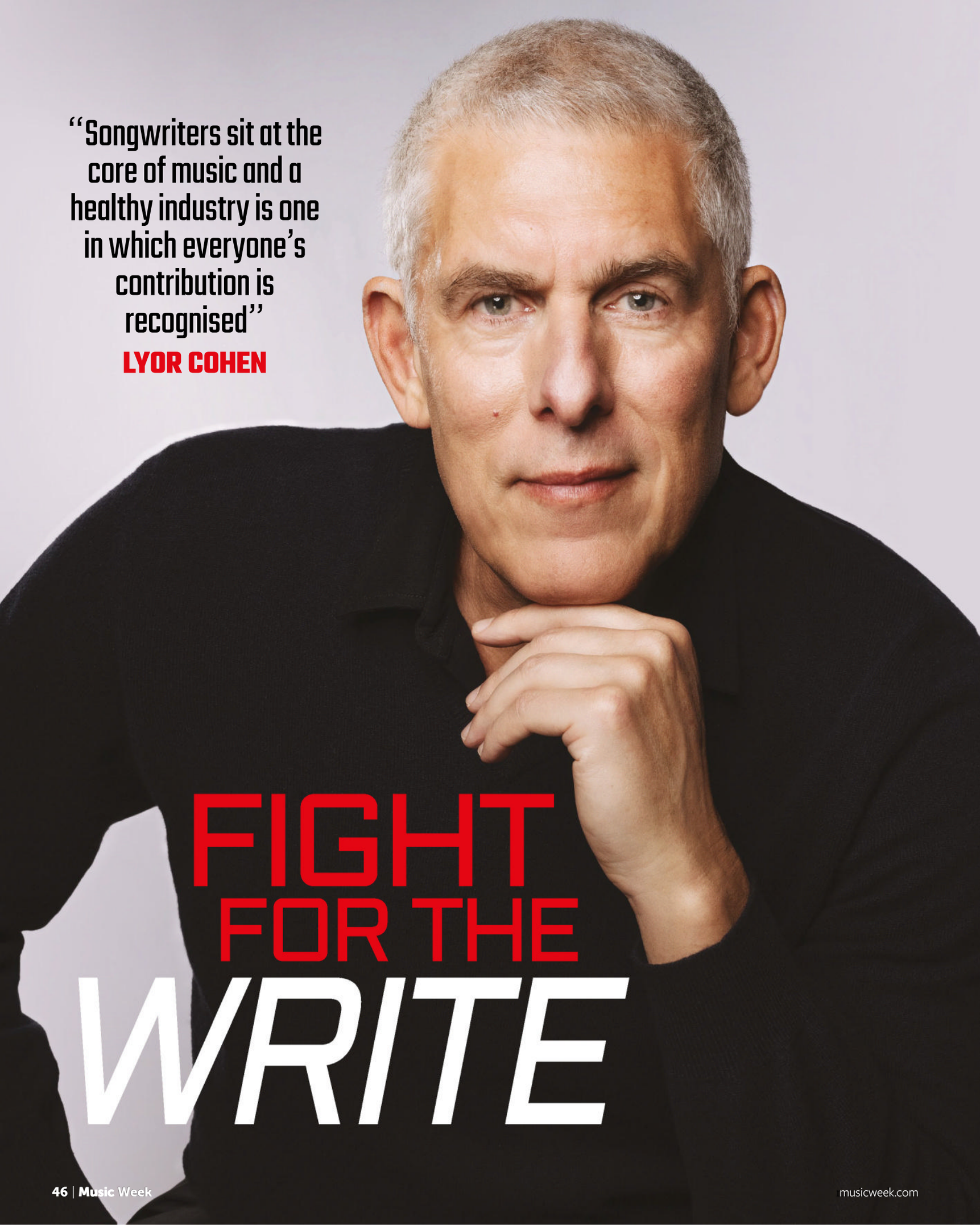
Is there any truth to the suggestion that, while arena shows are thriving at the moment, smaller venues are under threat as a result?
"I think there is absolute truth in that. The arena business has really taken off in the last 10-15 years. It's become part of what we do, not just in this country, but globally. It's a big ask to get someone to throw their togs on, get on a train and check out a band. Where the disposable income is among kids and families and parents, they suit an arena environment much better. We often talk about artists who are going to sell better once we get past Brixton and Hammersmith and into Wembley Arena. That fanbase wants the infrastructure, they want to go somewhere to eat, they want a seat, they want parking, the whole experience."

Do you think that superstar acts are increasingly eschewing festivals in favour of their own tours?
"Without a doubt, artists who can sell [large numbers of] tickets are starting to realise they can be in stadiums and not putting up with the experience of [playing] festivals. People are earning their own money, with control of all the revenue streams, the production, the backstage and everything else. But [for example] Glastonbury is the best festival in the world, in my opinion, and they know what they're doing."

How do you see the prospects for the live business more generally? Are we looking at a bright future?
"I think the whole shift with record labels and independent artists is a really interesting one. For years we've all been talking about labels not really being able to break artists from scratch, and we've seen a hell of a lot of great things happen for artists who have come through the label services system and being 'independent'. Over the last couple of years, labels have started owning that, saying, 'We want you to go and develop these artists at these independent set-ups' and behaving as a big marketing house should behave, coming in much later. I think that creates fertile ground for artists like Raye, for example, who broke through this year. That's a really exciting space to be in."

Finally, your former CAA colleague Emma Banks won the Strat at last year's Music Week Awards. Do you ever consider your own career in terms of leaving a legacy behind?
"Ultimately, I would love for the company to follow in the footsteps of some of the things that Emma has achieved and [win] some of those awards. But legacy is a funny thing for me. I don't know how it translates into personal accolades, but I'd love for our company to help people achieve their dreams, whether that's with clients or professionals."

PHOTOS: Jon Ollier, Dalong Ye-Lee, Dawn Fletcher-Park/SOPA Images/LightRocket, Getty



"Songwriters sit at the core of music and a healthy industry is one in which everyone's contribution is recognised"

LYOR COHEN

FIGHT FOR THE WRITE

As the dispute over the fair treatment of songwriters rages on, creators are in the spotlight right now – and with **The Ivors** returning this month, the focus on their craft will intensify further. To celebrate **YouTube**'s partnership with the event and its numerous initiatives to support the talent behind the hits, *Music Week* meets global head of music **Lyor Cohen** and head of songwriter relations **Jenna Rubenstein**, plus UK hitmaker **Jin Jin**, to debate all things songwriting: from rights and remuneration to AI, credits and beyond...

WORDS: JAMES HANLEY **PHOTO:** NOA GRIFFEL

Why are songwriters vital to the industry?
"The song is everything. What is more powerful than a song? Songwriters sit at the core of music, and a healthy industry is one in which every person is recognised and supported for their contribution. There's no doubt the song is the nerve centre and the core of our industry."

And from a YouTube perspective, what is driving your work with the songwriting community?
"It's critical for us to have deep and immersive partnerships with all parts of the music industry. We probably have built a stronger muscle on the recording side out of the gate and now it's critical that we work with our partners like the Ivors, like the publishing companies around the world, to demystify the platform. Remember, we're still in the evolution of what the power of having a record store in your pocket is and so I feel like we cannot do enough to work with people like the Ivors that have a deep relationship with songwriters."

How are YouTube initiatives such as your songwriting camps helping new talent?
"Spending time with songwriters was really important. The songwriter camps allow us to observe and work with them to understand what we could build to make their job that much easier. For example, we had to explain to them how valuable building a YouTube channel is. Learning and leveraging relationships is super critical to us – not presuming that we know what songwriters need from us, but actually getting the opportunity to sit with them and listen. Basically, everybody in this industry who has been successful has had people help them along the way and we're hoping our recognition of that is powerful. This is a risky industry, so for us to work with people and give opportunities helps them stay in this game. Our platform has helped so many people start their career, start to find their audience and develop their craft. It gives us great joy and it's why we work so hard, because we know what a responsibility it is."

YouTube has a much better relationship with music rights holders compared to a few years ago. What has been key to that progress?
"I'm glad you said progress, because every single day we need to continue to earn the respect of the industry. We don't take that for granted. Our mission statement is to be the best place for every music fan and artist. In order to do that, we have to deliver both fame and fortune. So far, our growth story – about advertising people who pay with their eyeballs and subscription, and how that funnel works – has been well done and well received. YouTube Music just passed 100 million subscribers. We have a very powerful advertising business and we're not going to stop until we're the number one revenue source to the industry."

So how can you deliver both fame and fortune?
"Fortune is great, but you need both. And what I mean by fame is, how do we introduce artists to their fans and build a relationship? Especially with the evisceration of distribution and the tidal wave of choice, which is one of the biggest problems the industry is facing right now. We believe in our multi-format strategy, we have YouTube Shorts as a discovery tool and that leads to a much more nutritious consumption place of long-form videos, interviews or live performances. We're not going to stop until the fans fall in love with artists and stand in line to see a show and buy merchandise. That's the backbone of a healthy music industry. The more money that we can generate, the more artists and songwriters are able to make a living doing music."

YouTube published its AI principles and an AI incubator with UMG. Does that mean your general position on the phenomenon is positive?
"GenAI is going to be one of the most important tools songwriters have ever had. This is going to be a huge renaissance opportunity for songwriters. I think it's pretty obvious how GenAI can assist great songwriters to be even better. It would be nice for us, as an industry, to be on our front foot when it comes to shaping the future, instead of putting our head in the sand or acting defensively and hoping that things go away. It would be great to get on top of things and I'm inspired by how many of my colleagues in the industry want to do that."

What was your reaction to Billie Eilish and many other artists calling to cease AI that sabotages and undermines creators? Do they have a point?
"There's always the flipside. That's why we have run the experiments. That's why we've collaborated. That's why we've moved responsibly. I think that we have to be very mindful as we're building these new products that they accrete to, and support, human creativity. Listen, we need all sorts of voices [in this debate] as we're developing something so powerful. We need to be incredibly thoughtful and collaborative and not just listen to our people that are championing this. The people that are concerned about it are incredibly important to us because we want to understand what their concerns are. I think we'll end up in a much better place if we're together in the process."

Have you taken any lessons from Universal removing its catalogue from TikTok this year?
"I would like to see platforms in general to have committed to trust and safety work, which includes content ID. We've invested for over a decade in content ID and that commitment to building a healthy industry is super-important. It can't be only about junk food; it's got to lead to fandom. So I think there has got to be some sort of basic rules for a platform to operate in this wonderful business – that they also take care of some of the foundational work that's necessary for them to enjoy that."

Other platforms such as Spotify have launched 'transparency' initiatives for artists and songwriters – how transparent is YouTube?
"Artists and songwriters have access to their channel analytics so that they can see the full picture of their impact on the platform. We work back to back with artists, songwriters, producers, the majors, independents, publishers, collection societies and rights holders to achieve our goals. In order to be the best platform for every artist, songwriter and music fan, we know we need to work alongside them, listen to their feedback, champion their work and create space for innovation and growth. That ethos is part of our DNA."

So, how should tech platforms build fair partnerships with artists and labels?
"Not being simply transactional, but really trying to understand how your partners work: what are their fears? And what are their aspirations? It's vital to get into the bloodstream of your partners and not just show up every three years trying to get a signature on a piece of paper."

Songwriters and publishers are pushing for a rebalancing of the revenues from streaming for recordings and songs – and now MPs on the CMS Committee have backed that campaign. Where does YouTube stand on that argument?
"I'm not aware about that other than the normal tension that has been around for decades about how the industry splits money. There's always been a natural tension there. I think transparency is really important: the more informed the performers, the publishers, the record companies are, the better decisions they make."

Finally, can writers who aren't also artists still build their careers through YouTube?
"One hundred per cent. We've been encouraging and showing them how to create their own channels because part of their business is recognition for their work. And the more they build their channels, the more the industry understands what they've written. That's how they end up getting their next gig or the opportunity to work with another artist."

With extensive past experience in publishing A&R, **YouTube**'s **Jenna Rubenstein** is intent on improving the way the platform supports the songwriting community. Here, she tells *Music Week* how her work is focusing on elevating creators at every level and talks attribution, writing camps and how the industry's issues with diversity and discrimination are affecting songwriting...

WORDS: CORAL WILLIAMSON **PHOTO:** SHERVIN LAINEZ

What do you make of the idea that digital platforms don't care about songwriters as much as they should?
"The more space we can give songwriters and producers to create, the better it will be for the entire music landscape. Our programming would not be authentic if we didn't focus on creating impactful copyright creation experiences. I come from an A&R background, so I'm always asking myself, 'Is this actually going to be impactful for a songwriter and a publisher?' There are people inside the YouTube building who are really thinking about what we can do to be in the trenches with songwriters and producers. Writing camps are one of the more impactful ways that we can do that."

How exactly do you mean?
"In 2020, we launched our global writing camp programme Well Versed and we've since hosted camps in Ghana, London, Miami and Los Angeles. We facilitate these camps, A&R them and if a record is commercially released from the camp, we hope to see that record appear on a YouTube playlist and cycle back into the general music ecosystem. So far, we've had six commercially released cuts come from our camps, which we're really proud of. And they've all gone on to thrive in the music consumption landscape, which feels great because we don't own any master, any publishing. This is truly just something we've created for songwriters and producers."

You've worked extensively with Black writers and producers through the Fifty Deep and Black Voices Fund. What have you learned from those initiatives?
"It has been such a beautiful campaign. So far we've had three incredible songwriting camps with our Black Voices Fund cohorts. As part of their work with us, they get a grant to ensure that they're able to create content on our platform. We also focus on education, making sure that they have the most up-to-date best practices to make sure that they have [what] they need to amplify their voices on our platform. We're building an incredible community that will work together for many years to come."

In recent years, there has been a lot of focus on diversity and discrimination in the music industry. How do you see these issues impacting songwriting?
"I obviously can't speak to it directly, but I do think that it is really important to make sure that programmes like Fifty Deep and the Black Voices Fund are readily available. We want to make sure that we're doing our best to amplify those voices and make sure that the community knows that we have these things in place. It goes beyond a grant, too. We give a songwriter or producer a grant to create content on our platform, then we give them one-on-one support for the duration of the term. Also, I think working with female producers, mixers and engineers is extremely important. There are not enough female producers in this world and I make a point across our partnerships to try and ensure that we are including as many female producers as possible."

Are you also helping songwriters by educating them about how the business side works?
"Our educational directive is about how to maximise your presence on YouTube. We've launched YouTube For Artists, an educational hub tailor-made for songwriters, producers and performing rights societies, to leverage and elevate their channels. That has been translated into 21 languages so it can serve as a global tool. We are seeing examples of real-life songwriters and producers who have leveraged techniques to tell the visual story of their discography. We have Jin Jin, Justin Tranter, James Fauntleroy, Oak Felder..."

How important was last year's launch of the Song Credits feature?
"One of the more persisting issues right now for songwriters and the industry in general is attribution, and ensuring that songwriters and producers are credited accurately for the music they create. We're very focused on trying to include [attribution] in as many touchpoints as we can. Song Credits is a global feature on YouTube Music where users can view the writer and producer credits on eligible audio tracks. This ages me, but back in my day, I would rip open a CD and check out the liner notes and want to understand everyone who was involved in making my favourite song. We're trying to make it easy for music fans to find that information. When you see a credit, you can go into YouTube to learn more about that writer."

What else can users find out beyond who contributed to the making of a record?
"Songwriters are the most interesting content creators. They are coming out with such cool content [looking at things like] 'How did we stack this harmony?' or, 'What does my studio look like?' So many of those behind-the-scenes tidbits can live on YouTube and you can get to all of those videos easily from Song Credits. Another thing you can do is search for that songwriter in YouTube Music and see if we have a credits playlist for them. There's also a new playlist that focuses on the catalogues of today's biggest hitmakers; you can type in Justin Tranter or Max Martin and their playlist will pop up."

In terms of the business as a whole, what should it be doing to support writers?
"As simple as it sounds, I think any other DSP or the wider industry should make sure they're continuing to develop programming that's rooted in direct collaboration with songwriters and producers. I always have that as my guiding light for the programmes that we create at YouTube. We can't really presume to know what a working songwriter needs. We can't really presume to know what will really move the needle. I would always urge anyone else in the industry to say, 'Hey, if I really want to help a songwriter, let me ask one. Let me get in the room with the people who really will be impacted by what we're going to do and ask them how to be helpful.'"

Finally, how will your offering for songwriters evolve over time?
"We're always looking for more ways to support songwriters and generally make sure that they are top of mind across all that we do. We're hosting a writing camp in Nashville and we're doing a camp in Brazil. We have an incredible crowd of alumni songwriters and producers now. We've been thinking about forming an alumni collective, to work with newer writers who would come through our programmes. Maybe we would do a camp specifically for unsigned writers and bring some of the signed writers who've been to our camps to work with them. We're brainstorming all those different ideas."

“If the industry really wants to help songwriters, we should ask them what they need”

JENNA RUBENSTEIN

Write of way: *Jenna Rubenstein and (inset) with Lyor Cohen, Jin Jin and AI experts (L-R) Yan Wu, Arathi Sethumadhavan and Drew Jaegle at YouTube’s Music AI Incubator*

Strike a chord: *Jin Jin, [insets, top-bottom] at The Ivors and YouTube Music's songwriting camp and on a billboard for YouTube Black Voices Fund 2023*

"There are more women being championed now, but you do have to keep pushing and saying, 'Hey, I exist!'"

JIN JIN

From Little Mix to Raye, **Jin Jin** has worked with some of the UK's leading acts and has been behind some of their biggest hits to date. Recently, she took part in the **The Ivors Academy** and **YouTube Music**'s first songwriting camp. Here, we meet up with the star songwriter to discuss why events like these are so vital, the exciting possibilities of AI and the pressures facing those on the frontline of the hitmaking economy...

WORDS: MIRANDA BARDSLEY **PHOTO:** ZEK SNAPS

Why did you first want to get involved in YouTube's camp with The Ivors?
"When I started out, those sorts of things were so few and far between. I'm from Manchester and there weren't that many opportunities, so every time something like that would happen – like a talk at my college – I would make sure I was there. Two amazing companies like YouTube and The Ivors coming together to put on a camp for new writers is such a once-in-a-lifetime sort of thing, it can shape your career. That meeting with another songwriter could create a relationship for life – you might go in as a young Elton John and meet a young Bernie Taupin! They're are also pulling people from all corners of the globe, which is so important."

Were there any burning points of discussion among the songwriters at the camp?
"I think it was mainly just creatives focusing on having the opportunity to be together in a room. It was about being heard, realising that it doesn't matter where you are in your career – whether you're starting off or taking off – and that you deserve to be meeting like-minded people."

How valuable is the work The Ivors does to support songwriters?
"Creatives really benefit from what The Ivors offer, that's why it's so great when they do initiatives like the camp with YouTube. It's such a huge platform and for them to recognise, reach out to and support smaller writers is amazing."

You were part of YouTube's Black Voices Fund, how did that help support you in your career?
"It was amazing, especially as a songwriter who is used to being behind the scenes. In this day and age, you need to promote yourself and get out there, and I'm quite shy when it comes to those kind of things, so to be showcased on billboards in LA, London, New York – that's a dream come true. That would never, ever have happened had I not been given that chance by YouTube. It's magical, you get people from all over the world reaching out to you, saying, 'Hey, I saw you on that billboard, I didn't know you wrote that!' You get people, labels and publishers wanting to work with you because your talent has been shown. It's a game-changer."

Do you think the industry is doing enough to support Black creatives?
"There is no way near enough [being done] – the YouTube Black Voices fund is the first like it that I've ever heard of. For them to approach me and give me those opportunities, it's unheard of. Obviously, it's a business, but the music industry need to be doing more for musicians and songwriters, and we need to get down to the roots

of it where we're really championing, looking after, respecting and appreciating all creatives."

Nowadays, how easy or difficult do you think it is to make it as a creative?
"It's difficult. You have to be willing to get your hands dirty and to promote yourself, it's not enough to rely on songwriting. I'm always pitching my songs and finding artists to sing them, you have to have your finger on the pulse at all times. For instance, I wrote a song a while back with a co-writer and a vocalist, and the label now wants to release it but the singer is in another country, so tomorrow I'm flying out so I can get them on the record. You do whatever it takes to get that cut."

You've previously spoken to *Music Week* about the reality of being one of few women in studio scenarios – is that getting any better?
"There are more women being championed now, but we do have to constantly keep pushing and keep saying, 'Hey, I exist! I could do a great job here – if not a better one!' There still needs to be a lot more done, so when you get these opportunities like YouTube and The Ivors' songwriting camp, they really make a difference."

YouTube is playing an active role in the development of AI. Do you have concerns about how that will affect songwriting?
"I'm actually really excited about AI, and I think it's important as a songwriter to educate myself about it. AI is one of those things where the more we know, the more we're equipped to use it. There's so much that needs to be ironed out as it's early days, but it's about using it as a tool. Like in music production, we use loops, but that doesn't mean no one appreciates musicians. When I first started writing, I was coming up with my own production ideas, so if something like AI empowers me to get into those kinds of ideas again, that's a good thing."

In your opinion, is the business actually doing enough to fight for equitable remuneration for creatives?
"I think it's been a battle for the past few years, especially for writers. When you look at the figures, it's so hard for new writers to even survive these days. But as time goes on and there are more negotiations, it's getting easier to have those conversations with publishers and labels, where you can figure out ways we make it fairer. I am hopeful, and people across the industry are more aware of it so it's getting better. But it's also just about educating people on it."

Writers often seem to be under constant pressure to find the next hit. With that in mind, what is the most notable creative trend you've observed in songwriting recently?
"There has been an impact on the arrangement and length of songs, the saying, 'Don't bore us, get to the chorus' is so relevant right now. People stopped doing middle eight or bridge sections, but now the bridge is coming back and introductions are being cut. For me, that feeling of pressure never goes away, but you have to say to yourself, 'The industry has ups and downs, and it's okay.' Hits depend on where you are or the artist you're working with, so you just have to make what you feel is your best. One of my favourite songs I've written – Evergreen with Yebba – didn't go near the charts, but to this day people are still like, 'Oh my gosh, you wrote that song!' I'm just so happy to have made it."

Finally, what are you most excited about as a songwriter right now?
"Lots! I'm working with new artists. I love being with them from the very beginning – from the studio to their first radio play, those kinds of moments. Jess Glynne and I have worked together for 10 years and she's just released her third album. I've been working with Marlon Hoffstadt, Sophie Ellis-Bextor, Más Tiempo, Skepta and Cathy Dennis. I just reach out to people – I might get a response, or I might not, I just keep trying! It's great."

PAYPER TRAIL

Potter Payper may have made his name based on his skills as a rapper and lyricist, but his industry aspirations extend far beyond the mic. Here, the **36 The Label** founder unveils his plan to build an independent rap superpower and holds court on A&R, deal-making, business pitfalls and more...

WORDS: YEMI ABIADE **PHOTOS:** PRINCE ATENDER/GROUNDWORKS

Potter Payper is carving his own lane between music and business. The rapper is building his artist career while emulating those who have inspired him, the likes of Jay-Z and Lyor Cohen, who have built empires from the ground up.

The full scope of his ambition is embodied by 36 The Label, the record company and creative consultancy he founded in 2021. Though still in its infancy, the company can already claim a Top 5 mixtape (Payper's own Thanks For Hating, released in February this year) and critical acclaim for its championing of authentic talent with substance in their music. Its mission statement speaks to Payper's own vaunted story.

"On my musical journey as an artist, I became disconnected from the industry and music business itself," he begins. "You just become a vessel in it, something the machine can chew up and spit out."

Born Jamel Bousbaa in Barking, East London, Payper has toiled through the UK rap scene for over a decade. His music, a gritty illustration of an often turbulent family life and his time as a drug dealer, is neither pretty nor glamorous. And yet, over the course of seven full-length projects and various EPs, he has nurtured a devoted fanbase, a following primarily built while he was in prison after being sentenced for drug offences.

Payper flipped confinement to his advantage, sketching out his vision for establishing a record label that would house his own independently released catalogue and empower him to operate how he wanted. All, that is, while also lifting would-be artists from similar situations to reach their full potential and leave their past lives behind.

"We pride ourselves on being able to deal with people that other people might not be able to deal with or want to," he says of his business ethos. "It's about taking that raw diamond, shining it up and presenting it to the world. Once we commit to an artist, we're not just committing to their music. We're committed to them as a person and we're going to try and help them turn their lives around."

But before setting his plan in motion, Payper opted for a taste of major label life first, signing to Alec and Alex Boateng's Universal Music UK imprint 0207 Def Jam in 2021, one year after his prison release.

The deal would spawn his 2023 debut album Real Back In Style, his first and only major release. Its No.2 peak brought his highest chart placing to date, while the record has currently sold 43,655 copies, according to the Official Charts Company, becoming one of modern UK rap's most loved recent projects in the process.

"Seeing people making plays in business makes me hungrier than spitting lyrics does"

POTTER PAYPER
36 THE LABEL

> "I realised I had to own my music and a label of my own was the best option"
> **POTTER PAYPER, 36 THE LABEL**

"I made it my business to cultivate relationships with members of the team and to try and be mentored by them, even if they didn't know that they were mentoring me," he says. "I would always be a sponge in that sense, trying to soak up as much information as I could."

Now back to doing things independently (his previous partners include Tunecore, Ditto Music, State 51 and, most recently, Virgin Music Group), Payper's time and devotion lies squarely with 36 The Label.

"At 36, we don't have a major budget, but the aim is to be like a major," says Payper. "We're tried and tested, we're not corporate. We're not industry, we're in the streets."

The label is home to artists such as AB, Fee Gonzales, Twin S, KayMuni and KB, alongside Payper, whose own releases are supported by his partnership with EGA Distro. The rest of the acts on 36 The Label have distribution support from Virgin Music Group, a result of a deal he signed with EGA founder Colin Batsa while he was in his previous role at Virgin.

The label has a small team of five, all recruited by Payper, who is president, CEO, creative director and head of A&R. His business partner Jess Bridgman is the label's vice president, director and head of marketing. Jeffrey Owusu-Dankwa (who also works for Payper's management company Groundworks) leads A&R, with Jackson Cabulo serving as junior A&R. Legal and business affairs are fronted by Alex Hinton.

36 of the best: *(L-R) 36 The Label team members Jackson Cabulo, Alex Hinton, Potter Payper, Jess Bridgman and Jeffrey Owusu-Dankwa and (right, top to bottom) artists AB and KayMuni*

Purposefully hands-on, Payper's motivation to help shines through more than anything.

"The label's name stands for 360, making a 360 [turn] from one life situation to one that is more positive," he says. "We occupy a space in culture that nobody else does. That underbelly of life that I've brought to light through my own music."

As 36 The Label marches on, Payper talks to *Music Week* about his artists, learning the ropes in the business and leaving the major label system behind...

Let's take it back to the start. When did you first have the idea for 36 The Label?

"Probably around 2018 when I was in jail. I was writing a five-year plan for when I came out, from 2020 to 2025. I wanted to compete with those who I believed at the time weren't giving me a fair shot. I was inspired by frustration at

affected or how they feel about it themselves. It's giving someone a false sense of security and promising them loads of stuff and delivering half of what you promised, just enough to keep them hanging on, and then, in the end, disposing of them. If you don't have knowledge of the game you're playing, then how can you ever win? In working with the different industry entities I have [as an artist], I always took them as opportunities to learn how to do the business thing myself."

What did you learn from being signed to 0207 Def Jam?
"It was a very mutually beneficial experience on all fronts in terms of the business that we did and what we achieved. I stood up for hip-hop through them and I think the impact of songs like Gangsteritus [422,072 sales, OCC] and my album Real Back In Style will speak for themselves. I've been lucky enough to work very closely with and be mentored by both Alec and Alex Boateng. I learned a lot in terms of how to structure a label, what it takes to operate as a major label. I knew one day I was going to be out of that situation and back on my own, and knowledge is power. I hope I'll be able to operate in the way they operate."

How hard has it been to make 36 The Label a reality?
"In terms of becoming a fully functioning label, getting funding and getting a distro deal, it has been quite easy. We had pitched to several majors and several investors. We met with Colin Batsa from EGA, he was at Virgin at the time and we got our three-project deal with Colin through Virgin. We've put out AB Hammerville's Welcome To Hammerville, Fee Gonzales' project 2GR8 2H8, we're about to put out KayMuni's project and then we're out of that deal. Then we'll hopefully broker another deal with Colin and EGA."

What was it about Colin Batsa that chimed with what you wanted to do?
"It's hard not to be inspired by what Colin does. He believes in me and my vision and I've always looked to him for that guidance. So it was natural for me to work with him. Now, he's my friend more than anything."

During the label's formative years, have there been any examples of successful labels or companies that you took inspiration from?
"I've always drawn inspiration from Gucci Mane and other entrepreneurs like 50 Cent with G-Unit, Slim Shady with Shady Records, Jay-Z. These are rappers who were signed and then created their own labels. In England there hasn't been a lot of that, so I get a lot from the American examples. Most recently, Yo Gotti and Collective Music Group have been flipping the script, signing all the hottest artists in the game. I study Lyor Cohen a lot and the moves he's made. I see the plays on the business side and that makes me hungrier than spitting lyrics does. Spitting lyrics is just my way to get there."

Have you always had a keen eye and ear for how deals and contracts in the industry actually work?
"Only since about 2021 when I started working with 0207 Def Jam. Around that time I was getting a lot of brand deals and feature agreements, so was signing off on

the time, because even before I went to jail, I was in a deal. I'd signed over my intellectual property and that could've easily got me out of the streets and got me set up outside of music. I [might] have never gone to jail, but hindsight... I realised that my life was in my own hands in every sense of the word and that meant my music as well. I had to own all of my music and a label of my own was the best option for that."

Having worked hard to get your break as an artist, what made you want to make moves into the business side initially?
"You're rapping and [people say] that you need a manager, then you need a label, then you need an A&R. It should be the number one priority for label people to protect their artists and have a duty of care. But a lot of that is lacking because monetising the artists is the first thing in their mind, how they can make the most profit. Regardless of how artists' mental health is

PHOTOS: 36 The Label

“I have learned that I am unstoppable since starting a label”

POTTER PAYPER
36 THE LABEL

a lot of stuff. And I just made it my job in business to be across everything, to start trying to understand the litigation and then apply that aggressive style of business that I had from being in the streets at age 13. The little monster I was grew to become a fully-fledged monster."

How would you define your methodology when it comes to signing acts?

"The number one thing I look for [when signing] an artist is whether they can rap. Are they really saying something or is it just more generic stuff that will be here today, gone tomorrow. I look for substance. If I see myself in them that's a good and a bad thing. I'm looking for my negative traits in you so we don't have to waste my time or everyone else's. Because yes, it's my label, but really and truly it's built off the backs of my team. They carry all of the workload. We all came together and it was very natural and organic, either through the love of Potter Payper or our other artists."

What do you think these artists are looking for from you?

"I'd like to think it's not just a feature or a co-sign. Because if you're good at rapping, I can give you that anyway. I put everything into this label, I don't clock off. So if I sign you, I'm investing a lot into you. If I'm not making music myself, I'm in the studio with these artists or I'm on the phone to them, or in their video. KB is one of my very close friends and I've known him for more than 15 years. Same for AB; he has a very dear place in my heart. And KayMuni I see as the next Potter Payper – he's going to be massive."

How do you feel new artists can actually cut through in 2024?

"I have learned that there are two ways to break an artist. One is through an organic fanbase. Cultivating real fans and a following over time, and then that builds into a machine like my own fanbase. The other way is you can put a lot of money into an artist, get a big budget and make them look slicker than they are so that people will believe it and fall for it. You can buy ads and views. These labels probably have streaming farms and all sorts of mad things going on."

Shifting gears a little bit, where do you stand on the indie vs major argument?

"That situation boils down to the individual. You have to understand what comes with both. If it's a major, it has to be the right one and one that has the right vision for you. But you have to do your due diligence with a lawyer that you trust and get the best out of your contract, so it's favourable for you more so than the major label."

The rise of AI is also dominating the agenda – what's your take on its impact?

"AI is scary because a lot of people are using it to write their lyrics. All these TikTok rappers! People are using ChatGPT to write their video treatments. It's like there's no thought going into anything, there's no love and care. But that's the world we're living in."

Payper round: *Potter Payper with EGA Distro execs Colin Batsa and Charley Snook (top); 36 The Label signing Fee Gonzales (bottom)*

What would you say is the biggest lesson you've learned about running a label so far?

"You know that Kanye interview [from 2012] where he's arguing with [US radio DJ] Sway? He says, 'You ain't got the answers, Sway!' I've learned that I'm unstoppable and they really don't have the answers. I've put a lot of my own money into this, so I really believe in it. I'm doing this with purpose, and a person with purpose is very, very dangerous."

And what about the hardest challenge you've had to overcome?

"I'm still trying to separate Potter Payper the artist from Jamel Bousbaa the man in the eyes of the music industry. I can't blame you when I sit down with you and you see Potter Payper because that's who I am. But I could be trying to talk to someone about my artists and they'll come to me asking about Potter. I'm trying to get money for my artists to come on a freestyle platform that I might have done for free because I'm trying to get the best for them. But it's something I'm navigating. I want 36 The Label to stand alone just as Potter Payper does."

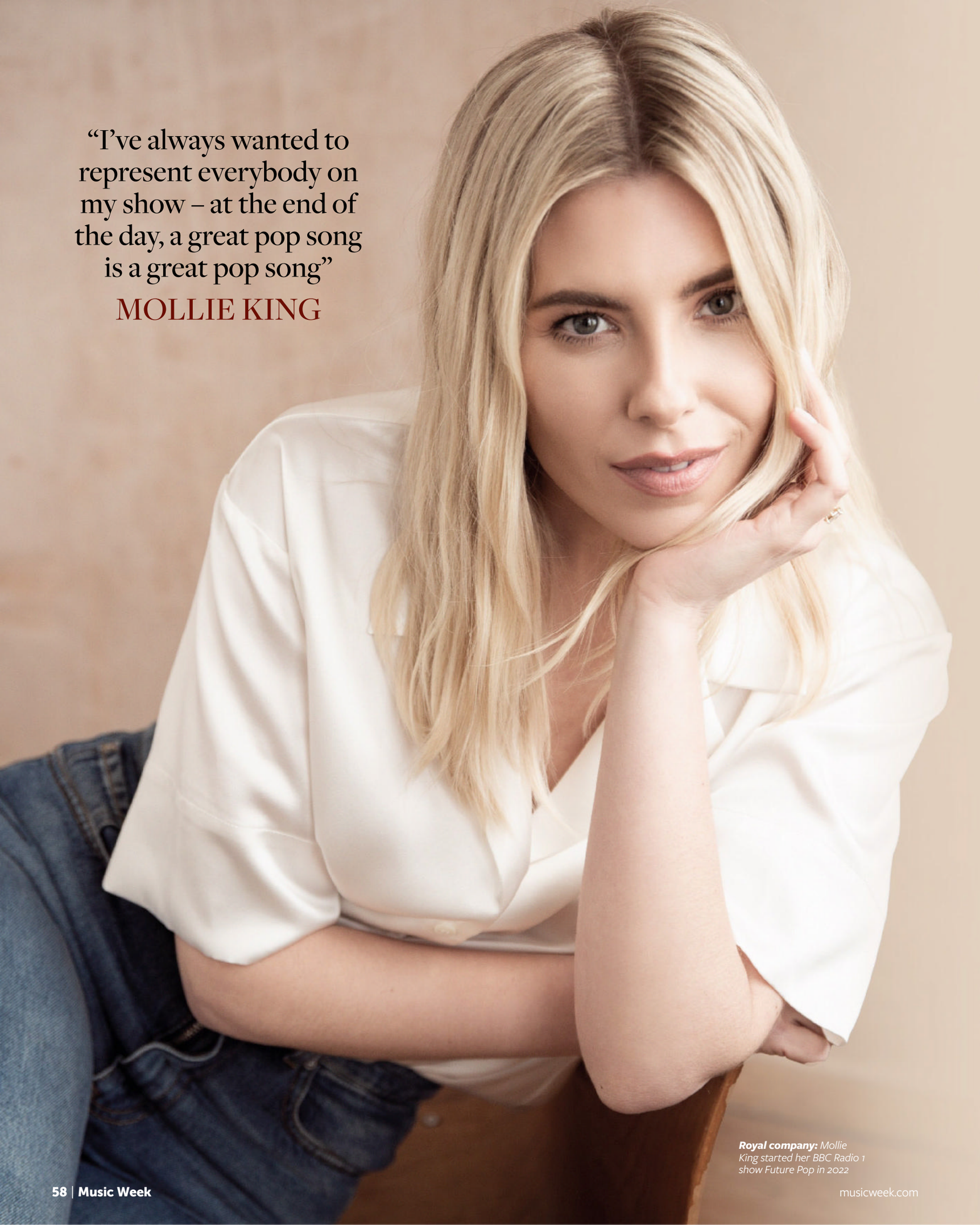
By the end of your five-year plan what do you want to have achieved with 36?

"We're going to build a catalogue. We're going to release a compilation project, 36 The Legacy, hopefully by the end of 2024 and that's going to be big. I'll be happy as long as music is sustaining the artists I work with and we're putting them in a position where they can make legal money. Every artist has their own individual fanbase and that relatability. So, if artists other than Potter Payper are doing good numbers, then we're absolutely made. By 2025-26 I think it will be a whole different conversation that we're having. I look forward to that conversation."

Finally, in terms of legacy or lasting impact, what would constitute success for your label?

"Remaining credible, and maintaining our position in culture. Growing our artists and making sure that we're getting good quality music. My main concern is that these artists put out projects that stand the test of time and go down as classics. Whether they chart in the first week or accumulate 100 million streams within five or 10 years, I'm just happy to be playing my role to get them to that point. A lot of people and outlets were calling AB's project the best drill project of 2023 after Headie One and K-Trap's Strength To Strength – and that was AB's debut. It just goes to show we're making an impact. In 0207 Def Jam's office, they have lots of elaborate quotes from famous executives from Def Jam. One of those quotes is from Rick Rubin and it said, 'Your job is to make things work that never worked.' That's something that stuck with me and now I live by it. These artists shouldn't be stars. But we're going to make them stars and as long as we keep doing that, we're good."

PHOTOS: 36 The Label



"I've always wanted to represent everybody on my show – at the end of the day, a great pop song is a great pop song"

MOLLIE KING

Royal company: *Mollie King started her BBC Radio 1 show Future Pop in 2022*

For those about to POP

When it comes to all things pop music, **Mollie King** has become one of the UK's leading voices in recent years. Breaking into the industry in 2008 as part of **The Saturdays**, King has since gone on to make her mark on **BBC Radio 1** with two weekly shows: **Future Pop** – nominated at this year's **Music Week Awards** – and Mollie And Matt with co-host Matt Edmondson. Here, we meet the pop star turned broadcast sensation to discuss her move to the other side of the desk and why snobbery has no place in the world of pop music today...

WORDS: MIRANDA BARDSLEY **PHOTOS:** LEE MALONE

Up until just a few months ago, Mollie King had gone her whole life without riding a bike on the road. Yet, in March, she decided to take on what seemed to be an impossible challenge: cycling 500km across the UK to raise money for Comic Relief in memory of her late father, Stephen, who passed away from a brain tumour in 2022.

"I didn't know physically whether I would be able to do it, I was very scared," she tells *Music Week*. "It was my first step back into exercise after having my daughter, so I was worried. I kept thinking, 'Oh, am I going to be a let-down?'"

Suffice to say she wasn't: King ended up raising a staggering £1.3 million for charity – a record for a BBC Radio 1 host since Chris Moyles undertook his continuous 52-hour show for Comic Relief back in 2011.

"I have been blown away by the support," she says, as *Music Week* joins King in her kitchen at home.

Of course, the former Saturdays star is more used to breaking music records via her BBC Radio 1 show, Future Pop, than sporting ones. Since launching it in 2022, King has championed some of biggest breaking pop acts from the UK and beyond, including Rina Sawayama, Cat Burns, Alfie Templeman and Caity Baser – to name a few. In February this year, it also won King her first Music Week Awards Radio Show nomination.

"I'm so passionate about what I do," she says. "We often have artists who might have only had a few hundred plays on streaming services, so to be able to say, 'Right, I'm going to play you on BBC Radio 1' is amazing. Receiving the nomination was a dream come true. I couldn't believe it when I was looking at the other nominees – it felt like a win just being amongst all these people."

Of course, King first broke into the music industry in 2008 as a member of The Saturdays with their debut single, If This Is Love, which shot to No.8 in the UK singles chart. The band had formed in the summer of 2007 through auditions held by Polydor imprint Fascination, run by this year's Strat winner Peter Loraine. Soon after they released their debut, they were on the road with Girls Aloud for their 2008 Tangled Up Tour.

King and her fellow bandmates, Frankie Bridge, Rochelle Humes, Vanessa White and Una Healy, went on to achieve a UK No.1 with their 2013 smash hit and fastest-selling single, What About Us – it sold 114,000 in its first week – as well as 13 Top 10 tracks and five UK Top 10 albums.

The group announced their hiatus 10 years ago, but King always knew that she wanted to remain in the music industry – and her attention went straight

to the world of radio.

"It was really interesting," she says. "I'd been into Radio 1 a lot with The Saturdays and I knew that the [idea] of broadcasting was a passion. So to be on the other side of the desk was always fascinating to me."

And it's on that side of the desk that King has gone on to become one of radio's most-loved voices, with Future Pop as well as Mollie And Matt, a show she co-hosts with Matt Edmondson.

"I really do feel like I'm the luckiest person in the world," she tells *Music Week*. "I never take for granted the position I'm in. I get to work with my best friend and to be able to go into the studio multiple times a week and have the freedom to say what I want to say and back the artists I want to back – I feel very fortunate."

We are catching one of the UK's leading tastemakers in all-things pop music during a very busy day. Alongside running her regular radio slots, King has also recently been heard covering Radio 1's breakfast show, all while raising her daughter.

"Radio 1 just seems to be taking over my life at the minute," she says, breaking into a laugh. "It's very exciting, but means a lot of juggling with my daughter, too!"

Here, King looks back on her eclectic journey through the music industry, ponders the current state of pop music, and stresses the vital role that radio still plays within the business...

King's speech: *(Clockwise from top left) Mollie King at the BBC Radio 1 studio with artists Empress Of, Mae Stephens and Girl In Red*

Having not one but two Radio 1 shows is a big deal. What would you have said if someone had told you that you'd one day be in this position when you were in The Saturdays?

"It's funny because we used to go on big press junkets as a band and we'd do a lot of Radio 1 interviews with people like Greg James, Scott Mills and Fearne Cotton. Whenever we used to leave I'd think about what a dream it would be to work there. The presenters are so passionate and it's so music-driven, I felt in my gut I wanted to be there with them. If somebody had told me I'd be working here, I would've been beside myself and I probably wouldn't have believed it. Every time I go into the studio now and have that freedom to chat to the artists, I just feel so lucky."

How did you actually first get into radio?

"Music has always been something that I live and breathe. Ever since I was young it was always a kind of escapism for me, so with The Saturdays, when we said, 'Right, let's have a bit of a pause here,' I knew I wanted to continue with it in some way. Radio 1 then asked me to come in and host for a month with Matt Edmondson, so I was like, 'Yeah, of course, I would love that!' They weren't looking for a new host at that point, they were just going to rotate co-hosts for Matt each month. But they then called me and asked if I would like to do it full time because it was working so well with me and Matt. I was just like, 'Try and stop me.' I instantly loved it. I wanted to know how it all worked, how the desk [ran], the radio links and how long they should be, the faders and the mics. The first time I worked with Matt, he was like, 'God, you're interested in literally every aspect of the job – I did not expect you to be that way!' After that first show with him I just remember calling my mum and saying, 'I have to do this.'"

Having spent nearly a decade being interviewed as an artist, how does it feel to be the one asking the questions now? In what ways does that experience influence your interviewing?

"That flip has been really interesting. Firstly, I always put myself in the artist's shoes – I can't help it, I know what it's like on the other side. I want them to be able to tell their best stories, so I would never ask an open question like, 'What's the most interesting thing about you?' That's such a hard thing to know about yourself so if anyone suggests it, I just say, 'No, veto!' I also do a lot of research, so I know the bits about an artist that I think will connect. I just want the audience to fall in love with them, whether it's because they talk about heartbreak or mental health – I want to give them a platform where they can truly shine."

Who are some of the artists you're proud to have spotlighted?

"Quite a few! Benson Boone, who went to No.1 in the UK with Beautiful Things, I gave him one of his first UK radio plays and made him my Future Bop – which is my favourite track at a certain time – a couple of months ago. He wasn't a known name and hadn't been playlisted on the station, but I was like, 'Guys, you have to trust me on this, he is going to be big.' You feel it in your gut when an artist has a fantastic song and when I spoke to Benson, it made me so excited. And for him to be knocking Beyoncé off the top spot as a new name, it was a cool feeling to know that I was at the start of that. Then there's Caity Baser, who was on my first ever Future Pop near the start of her career. I felt like this girl had so much to say and it's a real skill to be able to have a sense of humour in your lyrics. She is sassy, opinionated and has an attitude – and the fact that she's been able to carry off all those things in her music is really special."

Across the year, Future Pop gives 12 artists the chance to perform at Maida Vale and take part in your "Make It Pop" challenge where they rework and perform covers. What have been some of your favourite moments from that?

"That has been one of my favourite things to do with the show. I grew up being obsessed with Radio 1's Live Lounge and I really wanted artists to have a live moment on Future Pop. There's been a lot of pick-up: Dua Lipa herself shared Ellie Dixon's [cover], which was one of my favourites because she did Dua's New Rules and Gorillaz's Feel Good Inc. It was amazing how she managed to mash up two completely different songs from different decades. Bellah Mae was also great; she's got a country element in her voice which shone through in her [cover of Sk8er Boi by Avril Lavigne]."

Where do you think the sound of pop is heading next?

"At the moment, we're seeing so much country influence coming into pop, with Noah Kahan, Beyoncé, and this new track Austin by Dasha. But in terms of the future, it's impossible to predict. The trend I'm seeing right now is artists being unashamedly themselves and who know what their fans want from them. Things like TikTok

PHOTOS: BBC Radio 1

“I’m sure there were preconceptions that I would only play people signed to majors... But we often have artists who only have a few hundred plays on streaming services”
MOLLIE KING

"It's so important to have perspective from someone who lives and breathes the genre"
MOLLIE KING

are playing such a big role that it's all about being super-authentic. We're seeing a raw side to artists, which is something we didn't really have 20 years ago so much. It's just about letting people in."

So, which artists are you most excited about right now?
"Benson Boone, for sure. I adore Conan Gray, who is already big but I think he's just going to blow up even more, and I love Chappell Roan, who puts on an incredible stage show."

Pop music is still, sadly, a dirty word to some critics. How do you feel about that and why is celebrating the genre so important to you?
"There definitely used to be a snobbery around it, with the idea that pop isn't cool – especially girl bands – but I think we've come a long way in recent years. What I'm loving right now is that there are so many artists who are meshing genres together. And what I try to do is have as much variation as possible on the show. We'll sometimes have more indie-pop, with artists like Eli Smart, then we'll have others who are more jazz influenced. From the start I always said that we have to represent everybody and at the end of the day, a great pop song is a great pop song – whether it's super-pop, indie-pop, more on the R&B side of things, or something completely different altogether."

Did you face any backlash starting Future Pop, either because of your background as a Saturdays member or in terms of the kind of artists you highlight?
"The response to the show has actually been amazing. Before it launched, I'm sure there were preconceptions that it would only be people signed to majors who would be highlighted, but I have made such a point that not every single song has to be a success story; it just has to be someone I'm passionate about. We had a guy on the show recently who had 400 streams on Spotify – there's not a massive amount of 'evidence' that people like it because he's clearly a very new artist, but when people hear it, it'll drive traffic to streaming. It's not about having the support of a major; you can be unsigned, you can be signed to a really small indie label – it just has to be about the music."

You recently became a mother. From your experience, do you feel there is enough support for parents in radio?
"In terms of how I've been treated, with going on maternity leave and things like that, I can only speak from my own experience, which could not have been better. Everybody at the top of the station and the other presenters were really happy for me when I told them. They told me to have as much or as little time as I needed off and that my show would be there when I was back."

Pop to the top: *(Clockwise from top right) Mollie King with head of BBC Radio 1 Aled Haydn Jones and co-host Matt Edmondson, The Saturdays and on her charity cycle for Comic Relief*

On a larger scale, is there enough support for women in radio?
"To be honest, I think Radio 1 is amazing with that. They champion women and we have so many incredible women's voices on air who I adore. In all walks of life, to have more women thriving is a happy place to be – and we feel that at Radio 1. All the presenters are supportive of each other and if you're a regular listener, you'll hear each of us shouting out the other on our shows. One of my favourite presenters in the world is Charlie Hedges, from the Rickie, Melvin And Charlie show and Classic Dance Anthems, so whenever I can shout her out, I do. I love doing that, especially for other women."

In today's industry, what role does radio play? Why is it still vital for breaking artists, for example?
"I saw radio come into its own during lockdown. It was such a frightening time and it felt like the world had stopped, but we were able to offer a sense of community. Having the ability to talk 100% live to your audience and connect emotionally, you can't get that from other forms of media; there's not that same intimacy. When I'm working from home, I'm always listening to the radio; it [keeps] you company and builds that feeling of community. Being live on air can test us as we have to be constantly switched on, but the listeners get to know us because we open up about all the highs and lows in our lives. That's something I've done recently a lot with my dad – and a lot of those listeners came out to support me on the road during the Comic Relief challenge. I also love to hear presenters' takes on why they like a song. If Jack Saunders says something like, 'For the pop fans out there, this may seem a bit indie for you, but stay with me on it because when the chorus hits, it's gonna feel super pop,' I trust him. Again, you're not going to get that from something you read online. It's so important to have that perspective from someone who lives and breathes the genre."

You and Matt have a great on-air relationship, but what does Mollie King as an individual broadcaster bring to the mic herself?
"You'll have to ask Matt! But I think I just like to be somebody who is really positive and can find the humour in things. I bring unfiltered chat and am open and transparent – and I also just have so much passion for pop music. My partner Stuart [Broad, former England cricketer] is always like, 'I can't believe how much music you listen to.' We always have music on at home. My daughter has been hearing it since she was in my belly!"

Finally, do you ever see yourself balancing life as both a broadcaster and an artist in the future?
"My focus at the moment is on broadcasting. Future Pop is moving to Wednesday nights, which is really exciting, and Matt and I have a new daytime time slot, which has been our dream for years. We're talking about having more artist input on my show, new games on the show with Matt; it's all about how we can grow them. In terms of doing music at the same time? It's a tricky one, I love music but I don't have a goal to be releasing my own music right now. I want to keep championing people, that is my biggest passion."

PHOTOS: Eamonn McCormack/Stringer, Dave M Benett, Getty, Comic Relief

"OUR ULTIMATE GOAL IS TO HELP YOUNG PEOPLE CHANGE THE INDUSTRY"

Inside Travis Beckford's plan to create a new generation of music business talent with The Future Is

After stints in radio, A&R and management, **Travis Beckford** realised his true calling was to help others. In 2018, he launched **The Future Is** to educate young people about pathways into the business, and with the organisation now nurturing creative talent too, it is going from strength to strength. Here, he expands on his mission statement and discusses breaking boundaries and the industry's long overdue changing of the guard...

WORDS: DAVID McLAUGHLIN **PHOTOS:** LOUISE HAYWOOD-SCHIEFER

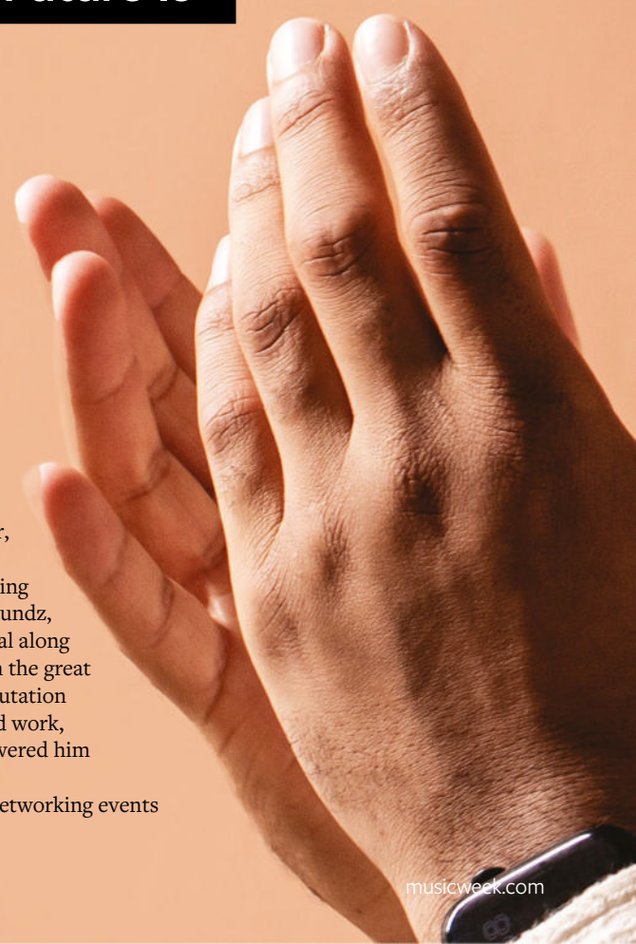
Growing up, Travis Beckford dreamed of following in his older brother Jermaine's footsteps and becoming a Premier League footballer. He had the chops, too, having won Wayne Rooney's Street Striker competition on Sky TV in 2008. But after injury sadly put paid to those footballing aspirations, life took Beckford down a more troubled path and two years later, aged 18, he found himself behind bars, serving a three-year sentence.

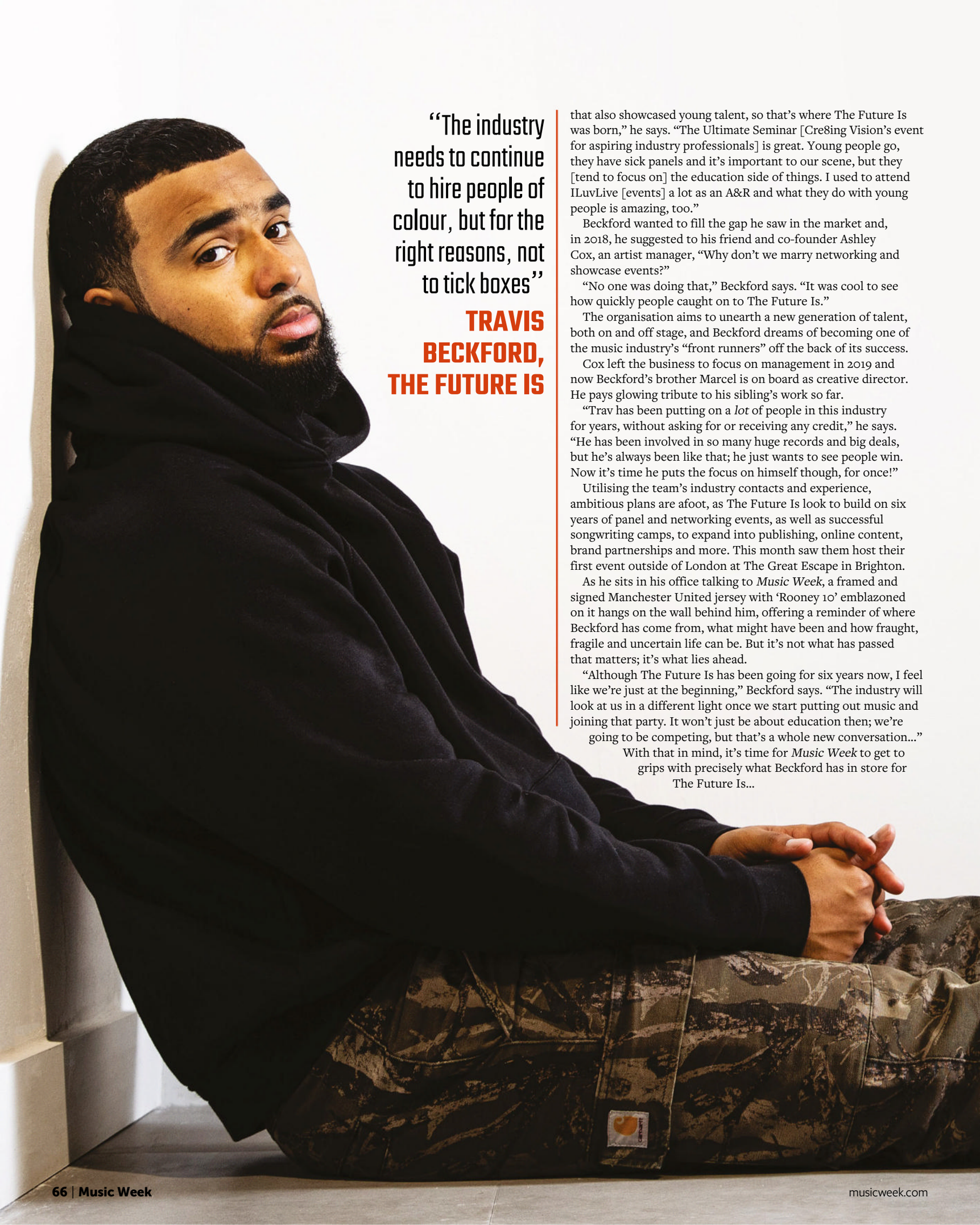
"My background wasn't a very positive one, it's not a secret," he says. "But I have worked incredibly hard to get away from that narrative to help push things forward in a positive way."

It was in the midst of his lowest ebb that Beckford found his true calling, helping out on National Prison Radio, which led to a successful internship at the BBC via the Stephen Lawrence Charitable Trust's media training programme.

At 23, on the day his son was born, he landed a gig as an A&R at Epic Records. Since then, he's gone on to work at Polydor, Modest! Management and Disturbing London and has consulted for Island, working with an array of talent including Ay Em, Poundz, Eight9, Knucks, Miraa May and 23 Unofficial along the way. He has also rubbed shoulders with the great and the good of the business, earning a reputation as a force to be reckoned with through hard work, grit and determination. All of which empowered him to strike out on his own.

"There wasn't really a hub for industry networking events





> "The industry needs to continue to hire people of colour, but for the right reasons, not to tick boxes"
>
> **TRAVIS BECKFORD, THE FUTURE IS**

that also showcased young talent, so that's where The Future Is was born," he says. "The Ultimate Seminar [Cre8ing Vision's event for aspiring industry professionals] is great. Young people go, they have sick panels and it's important to our scene, but they [tend to focus on] the education side of things. I used to attend ILuvLive [events] a lot as an A&R and what they do with young people is amazing, too."

Beckford wanted to fill the gap he saw in the market and, in 2018, he suggested to his friend and co-founder Ashley Cox, an artist manager, "Why don't we marry networking and showcase events?"

"No one was doing that," Beckford says. "It was cool to see how quickly people caught on to The Future Is."

The organisation aims to unearth a new generation of talent, both on and off stage, and Beckford dreams of becoming one of the music industry's "front runners" off the back of its success.

Cox left the business to focus on management in 2019 and now Beckford's brother Marcel is on board as creative director. He pays glowing tribute to his sibling's work so far.

"Trav has been putting on a *lot* of people in this industry for years, without asking for or receiving any credit," he says. "He has been involved in so many huge records and big deals, but he's always been like that; he just wants to see people win. Now it's time he puts the focus on himself though, for once!"

Utilising the team's industry contacts and experience, ambitious plans are afoot, as The Future Is look to build on six years of panel and networking events, as well as successful songwriting camps, to expand into publishing, online content, brand partnerships and more. This month saw them host their first event outside of London at The Great Escape in Brighton.

As he sits in his office talking to *Music Week*, a framed and signed Manchester United jersey with 'Rooney 10' emblazoned on it hangs on the wall behind him, offering a reminder of where Beckford has come from, what might have been and how fraught, fragile and uncertain life can be. But it's not what has passed that matters; it's what lies ahead.

"Although The Future Is has been going for six years now, I feel like we're just at the beginning," Beckford says. "The industry will look at us in a different light once we start putting out music and joining that party. It won't just be about education then; we're going to be competing, but that's a whole new conversation..."

With that in mind, it's time for *Music Week* to get to grips with precisely what Beckford has in store for The Future Is...

Looking back, how difficult was it getting things off the ground for The Future Is?
"We worked solely off of our networks, there's no investment, I reached out to people and asked questions. We got a lot of 'no's. People said it wasn't going to make them money, so it was tricky. We were young, working our jobs, getting by and hustling. It was basically founded on relationships; that's what The Future Is is really about. Once we started posting on Instagram, it really took shape. I hadn't anticipated things would click so quickly, but it's been about maintaining that now for over six years."

You've been close with influential industry figures such as Austin Daboh, Benny Scarrs and Darcus Beese on your way up. What have you learned from them?
"I've been blessed to meet those people on my journey. But it all happened authentically; it wasn't forced. Benny is like a family friend of mine. He taught me the importance of trusting my gut and blocking out noise. Austin taught me to be strong in rooms that don't represent me; rooms filled with older white men where I'm the only Black guy wearing a hoodie and Jordans. Darcus taught me to be myself unapologetically. DJ Semtex, as well, taught me to back myself, research and be militant. I'm super grateful for those guys. They all changed my perspective, not only as a professional but as a young man."

After leaving your role at Epic in 2016, you were introduced to Max Lousada and David Joseph, among others. What did you take away from those conversations?
"Both were incredible. David was open to hearing about my journey and impressed with my ideas. I mentioned that I wanted to start this platform to help young people in the game, called The Future Is. He was eager for me to join Universal, I was telling him about the people I'd brought in and the acts I [missed out on] signing. They're both amazing men and massive inspirations."

Did those interactions give you faith that the people at the top of the industry care about helping people from all backgrounds get their start?
"Because I met them both, I got to understand who they are and how they work. We didn't just talk about getting a job. We spoke about everything. I think they genuinely do care. They understand that if they don't, they're not going to get the likes of Stormzy, Dave, Fredo, Potter Payper, J Hus and Central Cee. We all came from a certain background: whether it's the way we dress, how we talk or our lens on the world. They see the importance of keeping an eye on that demographic because there are stars there. That goes for talent in the buildings as well. I think the industry is doing what it can and making the right steps. Everyone has had the opportunity to look at things through a wider lens post-Covid, but there is always room for improvement."

The Future's bright: *(Top) Panellists at the Black Music Coalition x The Future Is panel discussion event in 2021 and (bottom, L-R) Travis Beckford, DJ Semtex, artist Lola Moxom, TikTok's Alice Razack, WME's Caroline Simionescu-Marin, ADA's Michael Oyediran and Marcel Beckford at TFI's Industry Talks event in February*

Do you think the spike in conversations around diversity and discrimination is indicative of actual change?
"I would like to see things have the same energy and momentum going forward. The talking points have changed now, priorities have shifted. It's about the landscape of how labels get new artists, AI, streaming and the TikTok situation. [Diversity is] still a prominent discussion, but it's not as sensitive as it was in 2020. We need to continue to hire people of colour, but for the right reasons, not to tick boxes. Things are coming as they come, you can only control things bit by bit. But a lot of positive steps are being made."

Your past successes as an executive have been around A&R and new talent. What do you think it takes to be good at that?
"Whatever music you're into, you need to understand its culture. That used to be a big problem. We had great labels and leaders, but they didn't understand Black music. They didn't understand where grime came from, or how that became drill. They didn't really understand Afrobeats, Afro swing or UK rap culture. A good A&R understands the culture, and being able to network with people is very important, because it's quite a nerve-racking thing to go into a room of people you don't know and speak. Believing in your ear, believing that you've done your research and having self-confidence are so important."

What would you say to the argument that not enough new UK artists are breaking through?
"We're in a transition period; other genres are coming back. Pop's always going to be pop, country is getting big again. It feels like things are changing. What we need to focus on is the development of talented young artists. Within the label set-up, there isn't enough time to nurture talent. Or, they make it seem like there isn't. Managers and A&Rs have had to work their arses off to get things going, to get the powers that be to believe in artists. But things take time. When Central Cee was coming through, I wanted to sign him to Epic, but things come when it's time."

PHOTOS: The Future Is

You've already had some success off the back of your songwriting camps. How do you see the lay of the land in terms of new writers and producers coming through?

"There's a lot more scope for them to be successful now, especially if you're versatile with your talents. Producers and writers are going to have a great time this year; things are a lot more open than they've ever been. There are great leaders in that space, more open to helping, nurturing and educating people. People like Jin Jin, Kamille and MNEK are very hands-on. They give people time. A&Rs want to do that, but they feel like they're constantly under pressure for market share, which isn't a good thing for the UK scene globally. Ultimately, we want the next Sam Smith, Adele, Ed Sheeran, Stormzy, Dave, Central Cee. We need that."

Central Cee is seen as a shining example of breakout UK success in recent years and that's a campaign you had some involvement with. Is his success an outlier, or indicative of a lineage of new Black music breaking into the mainstream?

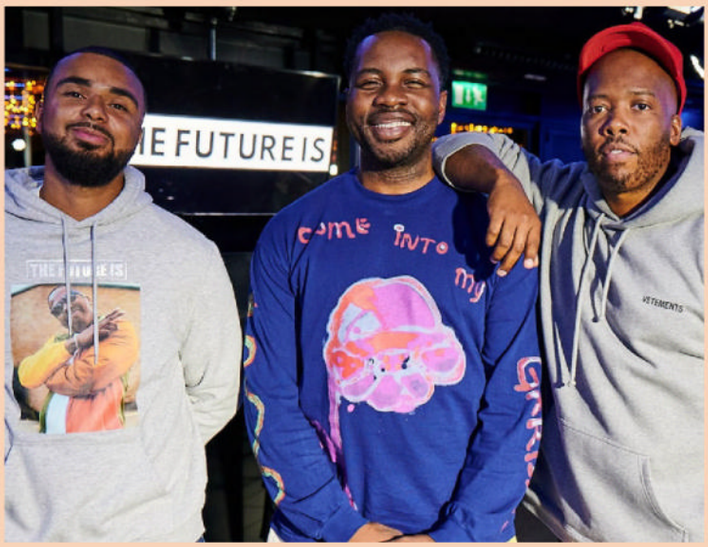
"What Central Cee has done with his manager Bello is clever. They changed their sound. They went outside of the UK, attacking other territories like France, Germany and Italy, helping to build the fanbase before bringing it back here. Then we lapped it up, and the Americans saw the importance of what was happening. But in the UK scene, it feels like there haven't been many UK artists in the Top 5 lately. We've got some heavy hitters who deserve to be getting their flowers; people like D-Block Europe. What they've done is absolutely incredible. People say rap and drill are dead, so collectively we need to have a big year and I think we will."

Are there reasons to be optimistic about new talent emerging on the songwriter and producer side, too?

"We've got brilliant young singer-songwriters and rappers coming up, but I don't think we should force anything. I'm not nervous about it and I don't think anything's going away. We have too much access for people to be seen now. It's just about fostering relationships and breathing new life into what's coming next."

And on the executive side, do you feel we are witnessing a changing of the guard?

"From what I hear, loads of people are being relieved of their duties, which is a shame, because it's never nice seeing people losing jobs. But that opens up new lanes for people to become entrepreneurs. I've lost jobs for reasons out of my control and it has forced me to become a better version of myself; to look for other avenues where I can add value. We've got great leaders in these buildings. We're going through a change, but change is good. When you stand still things become stagnant, but we're not in that era now. We're in the era of evolution, so let's be excited."



Future perfect: *(Top, left, L-R) Marcel and Travis Beckford and (above, right) the pair with G Frsh at a The Future Is panel event this year*

How can we improve access to the music industry?

"I would like to see more collaboration and investment. Labels can be a bit stand-offish. Writing camps are important; workshops, too. It can start with kids in high school – let's show 16-year-olds what it's really like at Sony, Warner or Universal without waiting for internships to open up. Make it national as well; there's talent outside of London, up and down the country. Young people have fresh ideas, and because they haven't been in the game as long they look at things differently. It's important to keep climbing, but we also need to lift people up."

What are the biggest lessons that you've learned from running The Future Is so far?

"Don't put all your eggs in one basket. Be consistent with whatever it is you're trying to do, but also look at other ways you can help people. Having your own thing is important. We help people, we educate them and we also create opportunities."

Can you shed any more light on your plans to move into records and publishing with The Future Is?

"We've got our team pretty much good to go. We're working with young people who are really switched on, we're looking to work with more producers and songwriters, and we've already got music that is finished and ready for release. So, we're busy sorting out campaigns and marketing. That'll all launch soon, but I can't say too much yet."

Are you planning more writing camps?

"More are on the way, definitely. We're keen to partner up and collaborate with more people. We've worked with Motown, 2-Tone Entertainment, Warner and for me that has been super fun. It's like bringing all the best footballers together to make a super team, but with music. There are so many great people we want to work with. And you have to be open-minded to working on more than one type of music."

Finally, what are your overarching hopes and ambitions for the business? Would you ever go into partnership with a major organisation, for example?

"I know all of the great things that record labels do and there are a lot of great pluses to working with them. So, we'll never shy away from a conversation. But the ultimate goal is to educate young people and to help them into powerful positions where they can effect change from a place of purity, free of ego. It's really important to me that in 10, 20, 30 years from now the UK will still produce big stars. We have big dreams and aspirations to create that impact."

> "Young people have fresh ideas because they haven't been in the game for long"
>
> **TRAVIS BECKFORD, THE FUTURE IS**

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CENTRE STAGE

Music Venue Trust CEO Mark Davyd's monthly deep dive into live music's biggest issues...

THIS MONTH:

LIVE-LY DISCUSSION

"The CMS Select Committee report is likely to be the most important intervention into live music since the industry professionalised itself"

MARK DAVYD MUSIC VENUE TRUST

Music Venue Trust's work is, at its heart, about artists – inspiring and nurturing them, connecting them with audiences, and offering a safe space for experimentation and new music. With that in mind, we spend a huge amount of time in public discussions about buildings because a space where all that activity can take place is essential. However, we spend much less time actually thinking about the bricks and mortar of those places.

It was pleasing, therefore, to have the essential link between artists and venues detailed in the recent Culture, Media and Sport Select Committee inquiry. Presentations by members of the Featured Artist Coalition and Music Managers Forum, alongside representation for artists in the shape of Lily Fontaine from indie band English Teacher, were highlights of the final oral evidence session.

Artists and their representatives came with a clear message: live music is the bedrock of a sustainable career and creating a core fanbase. And artists and venue operators both know that there is something very wrong in our grassroots ecosystem, which must be tackled.

The final session of the Select Committee inquiry was televised and a lot of comment has been offered about the likely recommendations the committee members will make. Prior to that, the cross-party group of MPs that make up the membership of the committee had already held two sessions with grassroots music venue operators in London and Manchester, meeting with 49 venues in total.

Those two meetings were revealing and informed the discussions of the last debate, mainly because of how strongly the language, the thinking and responses expressed in the first two meetings by venue operators were echoed in the final session by artists.

Promoters active in the grassroots sector have expressed the same concerns: an inability to get enough income from the show to make it affordable to deliver; the changing patterns of behaviour among audiences, which mean that even a full room may not be breaking even; and the loss of spaces across the UK, removing the possibility of creating aspiration in our communities for artists and other roles our industry relies on – sound engineers, lighting technicians, stage managers and such.

Regular readers of this column will have seen my attempts at a thorough analysis of these issues many times. The CMS Select Committee did not reveal anything to anyone in our industry that we did not already know, but what it has done is provide a key moment that calls all of us to come to the table with genuine answers to the challenges they present.

Some issues, such as the conversation around collection and distribution of songwriter royalties, have been reviewed many times, both publicly and privately, without reaching a conclusion that takes a positive approach to the industry's grassroots foundations. This has provoked a lot of discussion about the potential need for regulation and a mandatory financial levy if, as regrettably might be the case, we can't resolve these issues ourselves. This is an outcome Music Venue Trust has been predicting for a while, even if we've been reluctant to accept it as the best way forward. A regulator and a mandatory levy is a huge risk to the profitability of our live music industry and is likely to challenge a vast array of practices, which have strong historical reasons for their existence but might not make sense to a neutral observer.

There is, however, one worse outcome than all of this – and that is there being no financial support for grassroots venues, artists and promoters. It isn't going to be acceptable to our political representatives to allow the continued loss of access to music in our towns and cities, with all the localised outcry that is caused every time a venue announces it has been forced to shut its doors. The closure of Bath Moles last year was the turning point in that discussion. We should never have allowed it to happen and we must act quickly to remove the possibility of it happening to any other iconic, deeply cherished space.

The CMS Select Committee report, with its recommendations for the future sustainability of the grassroots sector, is likely to be the most important intervention into live music since the industry professionalised itself years ago. While it does not create government policy, it will steer policy approaches and it will do that at a crucial moment in the political calendar.

There will be an election this year. If the live music industry does not have in place a model of financial support that enables the grassroots ecosystem to survive, it is inevitable this will become an election issue. Whichever part of the music industry you work in, you're going to be asked what you intend to do about it. We should either have an answer to that question, or we should be prepared for the consequences of having one imposed on us.

STATE OF THE (INDIE) NATION:

A monthly update on the ongoing closure crisis facing the UK's grassroots music venues, which MVT tackles through its Emergency Response Service of experts: legal, licensing, planning, development, financial, property and noise gurus...

New Emergency response service cases in 2024: 90
Ongoing cases: 42
Grassroots Music Venue closures in the last 12 months: 46
Grassroots Music Venue openings in the last 12 months: 6

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Indie club: *(L-R) Wise Music Group act Ólafur Arnalds, Downtown Music Publishing client Rhiannon Giddens and Kim Wilde, whose works were part of Bella Figura Music's recent RAK Publishing deal*

State Of *Independence*

SPECIAL REPORT

With brand new entrants to the market rubbing shoulders with well-established mainstays, the **independent publishing** sector is thriving in 2024. In our latest **special report** on the market, *Music Week* gathers a selection of the key players to discuss rights, technological change and the shape of things to come...

— BY BEN HOMEWOOD —

"Our traditional strength is classical music, but we have diverse catalogue in every genre"
MARCUS WISE, WISE MUSIC GROUP

When it comes to evaluating the health of the indie publishing sector, the Independent Music Publishers International Forum (IMPF) report is the perfect place to start. Published in April, the fourth edition of the trade body's annual survey carried the headline figure that the sector's value grew by 16.8% in value year-on-year to €2.43 billion in 2022, the most recent year for which full data is available.

The report also found that, despite a slight drop in market share from 27.1% to 26.7%, the sector as a whole is larger than the biggest major music publishing company, Sony Music Publishing. What's more, revenues in indie publishing doubled in the five years up to 2022, from €1.25 billion to €2.43 billion, while estimates for 2023 suggest that the growth rate of the sector is going to be a minimum of 8-12%.

Little wonder, then, that those working within it are laden down with stories of recent success.

"We've seen a lot of growth and many noteworthy successes," says Marcus Wise, CEO of Wise Music Group, which works with writers such as Ludovico Einaudi, Ólafur Arnalds, Hania Rani, Anoushka Shankar and more. "Last spring, we became the majority shareholder of Edition Peters Group, growing our classical business, while our recent signings across various genres have included Portico Quartet, Högni Egilsson, Dickson Mbi, Ron Trent and Jacob Mühlrad. We also renewed our growing relationship with Ólafur Arnalds and now represent the publishing catalogue of Random Noize Musick."

A renowned specialist in classical music, Wise Music Group owns or controls nearly half a million copyrights and has recently added Iceland and Hong Kong to its global network of offices.

"Iceland remains interesting as a hub for creativity," Wise notes. "We have also reorganised our approach to business in Asia, having recruited experts in the region, and are restructuring our sub-publishing there, including direct membership of several performing rights organisations."

Wise says that the sprawling remit of the business

"There are big wins to be gained if writers ensure their rights are correctly registered"
ALEXI CORY-SMITH, BELLA FIGURA MUSIC

PHOTOS: Anna Maggy, Ebru Yildiz

IT'S NO COINCIDENCE....

Just Ask... Ariana Grande, BTS, Calvin Harris, Doja Cat, David Guetta, Ava Max, Chainsmokers, Miley Cyrus, Tiesto, Khalid, Marshmello, Stormzy, Ella Henderson, Rudimental, Lady Antebellum, Demi Lovato, Aitch, Iggy Azalea, Britney, Meduza, KSI, Bebe Rexha, Kylie Minogue, Anne Marie, Switch Disco, Sigala, Jax Jones, Tom Walker, Nathan Dawe, Kygo, Wiz Khalifa, TXT ...and James Blunt.

Music Week Independent Publisher Of The Year 2023

PHRASED DIFFERENTLY

A Budde music COMPANY

#RaisedByPhrased

Independents' day: *(Clockwise from top left) recent PeerMusic signings Nothing But Thieves, Dirty Hit Songs act The Japanese House and Downtown Music Publishing act Raja Kumari*

helps set it apart in a crowded publishing landscape.

"Our licensing and sync teams are strong and consistently outperform the market," he affirms. "We also develop international productions such as Black Sabbath The Ballet and won an Olivier Award for Innocence, Kaija Saariaho's final opera, which was performed at the Royal Opera House."

Another company with a similarly broad reach is the recently formed Bella Figura Music, headed up by former BMG UK president Alexi Cory-Smith. Although Cory-Smith and her business partner Neelesh Prabhu only launched the company in 2022, it already boasts bountiful relationships with the likes of Guy Chambers and David Gray, while it recently acquired the RAK Publishing catalogue, which spans hits by the likes of Hot Chocolate and Kim Wilde.

"We have been busy doing what we focus on: auditing the metadata, getting best-in-class partners around the world in place to collaborate with us, and exploring creative opportunities, not just for the well-known songs but also digging out the lesser-known gems," says Cory-Smith, who also points to growing staff levels (former Secretly Group executive Hannah Overton recently arrived as head of operations) and a move to a larger central London office.

Cory-Smith has been impressed by the welcome the new company has received, noting support from IMPF and IMPEL. She is also keen to point out what it takes to work with catalogue most effectively.

"Some of the legacy that arrives with catalogues is bad administration," says Cory-Smith. "By reviewing and enriching the metadata we can course correct to ensure revenues flow accurately and efficiently. It's hard, detailed work, requiring patience, diligence and expertise to get it right."

Bella Figura Music joins a market where the current crop of established international players also includes Downtown Music Publishing, where president Emily Stephenson names her proudest recent achievement as integrating Songtrust and Downtown Music Publishing under joint leadership.

"The team's openness to collaboration and efficiency, paired with exciting new and legacy clients who continue to find success, was a winning recipe for a successful integration between the two companies," she says.

Stephenson believes that the publishing arm of Downtown Music operates in its own unique way.

"In any publishing administration deal, the bones of what we do are copyright, royalties and licensing," she says. "We have honed in on [building] the industry's most efficient and effective rights management system. What allows us to continue to level up are our creative and technology teams. Our sync and A&R teams do not limit themselves to genres or territories, rather, they prioritise finding the right music for the right moments."

"Part of being independent is getting to control your rights"
EMILY STEPHENSON, DOWNTOWN MUSIC PUBLISHING

She adds that the size of the operation allows the roster to benefit from a bespoke service at a major scale.

"Downtown is a place where rights-holders can find the expertise a more commercialised company has, but also the flexibility to manage your rights in the way you feel most comfortable with," she explains. "No one is doing exactly what Downtown is doing. We are fully committed to a services offering and we are able to connect clients with a suite of other services, including artist and label services, distribution, neighbouring rights, YouTube monetisation and more."

Ralph W Peer, recently named managing director of Peermusic UK, contends that indie publishing is a "very exciting sector to be in".

Peermusic counts the signing of Nothing But Thieves in the UK among its recent highlights, with further domestic success coming in the shape of its JV with Max Music Publishing (home to chart-bothering bands The Reytons and The K's) and the continued rise of Gabrielle Aplin. Internationally, Peermusic writer Dave Hamelin appeared on Beyoncé's smash Cowboy Carter, while its Latin department has inked a deal with Puerto Rican talent Alejo.

"In my opinion, songs can travel much further than masters and therefore there is a more universal attraction to work in the area," Peer points out. "Lots of publishers may have skill sets in these certain areas, but as a company with a nearly 100-year history, we have been able to build specialist teams that play to each of the industry's many areas."

Amidst the celebration of the sector's health and his own company's recent wins – a credit on Doja Cat's Super Bowl sync and a 230% increase in income from Asia to name just two – Phrased Differently's head of A&R Dan Edu sounds a note of caution.

"The competition to stay in business has become even more difficult as earnings on the publishing side are slow when compared to other areas of the business," Edu says. "Despite the abundance of released songs globally, the challenge lies in identifying truly viable artists worthy of our songs."

Business is booming at last year's Music Week Award-winning independent publisher, which works with a 40-strong roster starring Maegan Cottone, Ivorian Doll and

PHOTOS: Al Pereira/Michael Ochs Archives, Getty, Max Barnett, Michelle Janssen

Norma Jean Martine. But rather than focusing on trying to stay ahead of the competition, Edu says Phrased Differently takes a collaborative approach, recognising that success often hinges on partnerships.

"Gone are the days when songs were exclusively owned by one entity; instead, collaboration needs to become the norm," Edu says. "By working hand in hand with other independent publishers, we leverage collective strengths and resources to elevate artists and their works. A win for one publisher can translate into a win for us and vice versa."

Mark Hayton at Dirty Hit Songs – which is celebrating its first Ivor Novello Awards nomination for long-term client The Japanese House this year – highlights the independent publishing sector's innate knack for finding new talent early on.

"Publishing can provide support that makes a real difference for artists and writers early in their careers," he states. "The independent publishing sector has lots of brilliant people who thrive in this environment of signing and developing talent from an early stage, therefore I believe it will always be a competitive space. However, we are lucky that there are lots of brilliant songwriters, and an active and competitive space is only a positive thing for all of those involved."

Independents' day: *Phrased Differently client Ivorian Doll (above) and Wise Music Group client Ludovico Einaudi (below, left)*

"Indie publishers are often the first ones to take a chance on songwriters"
RALPH W PEER, PEERMUSIC

"We emphasise quality and craftsmanship over mass production"
DAN EDU, PHRASED DIFFERENTLY

A more overarching view of the independent publishing marketplace can be found at Y Royalties, which began life as a department of accountancy firm CC Young before taking flight in its own right last year.

Y Royalties keeps a beady eye on many parts of the business, but director Ben Marlow tells *Music Week* that indie publishing is offering more food for thought than most right now.

"The increased data capabilities of performing rights organisations and local sub-publishers means that publishing administration is more accessible to independents, making indie publishing more viable without needing to find a major deal," offers Marlow. "With the market opening up there are now more independent publishers; for those with no existing infrastructure, the right support from us means creatives and managers can work on the music, whilst remaining independent and holding onto their rights."

Marlow spells out what he believes any artist or writer should be looking for from an independent publishing deal in 2024.

"When we speak about independent publishers, we also include artists and writers who want to self-administer; those who are in a position in their careers where advances and A&R are not required or can be self-managed," he says. "Proper consideration needs to be given to royalty tracking and royalty audit provisions. While self-administration is very accessible, creatives and managers need support when dealing with PROs and securing mechanical royalties. Do they have the enthusiasm and capabilities to investigate these matters, can they successfully match songs with masters?"

In terms of the pitfalls creatives and their teams should look out for, Downtown Music Publishing's Emily Stephenson warns against "large advances that lead to long terms".

"Part of being independent is getting to control your rights," she says. "If you tie yourself up in a longer-term deal, that becomes increasingly difficult to do at will."

Nigel Elderton, president, Europe at Peermusic, posits that "it's not having the 'hit' that's the hard part; it's collecting the money".

"That's where global administrative expertise kicks in," he says. "As an international company, we have our own people on the ground who can help ensure that local registrations and royalty distributions are being paid correctly to our clients."

For Bella Figura Music's Cory-Smith, the devil is in the detail.

"You must be across the detail; there are big wins to be gained if you ensure your rights are correctly registered and all your rights are registered," she says. "If your metadata is not complete and your songs are not properly registered, you will not optimise your revenues. It starts there. Global analytics platforms are easy to access – monitor where your success is coming from and make sure you are being paid what you are owed."

Phrased Differently's Dan Edu likens independent publishers to Ferrari garages because "they emphasise quality and craftsmanship over mass production".

"Signing with an independent publisher isn't the end goal, but rather the beginning of an ongoing journey," he says. "Many artists fall into the trap of thinking that everything is sorted once they sign, but in reality, that's when the real work begins."

Jamie Oborne, founder of Dirty Hit, makes the point that, for indie publishers, the work never really stops.

"This industry is in a constant state of evolution and we will continue to fight for the rights-holders we represent," he says. "I don't think it's lost on anyone at Dirty Hit that without amazing artists, creatives and writers, we don't have an industry, hence why our focus is always to improve their situations."

Cherish Kaya, head of A&R at Dirty Hit Songs, happily points out that the talent pipeline is in rude health.

"As an A&R in the age of the internet, we are spoiled for choice,"

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DOWNTOWN

MUSIC PUBLISHING

PHOTO: Fin Costello/Redferns, Getty

Top catalogue: *Bella Figura Music represent the late Errol Brown of Hot Chocolate, Peermusic act Gabrielle Aplin (far right) and Wise Music Group client Anoushka Shankar (below)*

says the exec, who is currently working with a roster featuring No Rome, HYNLU and Beabadoobee collaborator Jacob Bugden. "We are lucky to have access to artists and writers from every corner of the Earth. Saying that, it means that, now even more than ever, the talent can't just be good, it has to be ridiculously good. A lot of the time, songwriting is at the core of that."

There's a long-held argument in the independent sector that the more intimate nature of the business done within it helps to better nurture and support creative talent, a point that Wise Music Group COO Dave Holley echoes today.

"As a family-owned independent, we are not constrained by things like having to report to the stock market, investment funds or big corporate shareholders," he says. "We are in the great position of being able to make decisions quickly, whilst also having the freedom to look at our business over the long term and to develop close relationships with writers over that time. The short-term attractions of a major's chequebook are obvious. We believe writers benefit from long-term support from their publisher and what you get from us is genuine, personal attention."

Even so, the support of an independent publisher cannot completely insulate creative talent from external forces, be that the continued rise of AI, the remuneration debate or the fallout from this year's row between Universal Music Group and TikTok.

On the subject of AI, Y Royalties' Ben Marlow articulates his feelings carefully.

"We're very concerned about the impact it will have on creatives, songwriters and recording artists," he says. "As an industry we need to decide on which side of the fence we sit: the simple pursuit of profit regardless of the consequences to the creators, or the celebration of artistic works by creative people? The choice is there: allow it to continue, or the withdrawal of rights by the majors from those platforms allowing this artificial propagation."

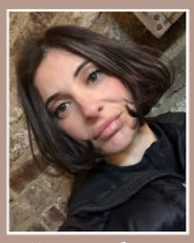
Ralph W Peer counters with a reminder that, even if technology is used increasingly to make music, "it's still human ears that listen". But that's far from his biggest concern for the sector.

Indeed, Peer highlights the "continued undervaluation and misunderstanding of where we as publishers sit" in the industry.

"In many instances we are the first ones to take a chance and without us there are a lot of songwriters whose work would never make it to people's ears," he reasons.

Marcus Wise, too, calls for greater recognition.

"Our major international strength has traditionally been our core classical catalogues," says the Wise Music Group CEO. "However, we have a diverse and varied catalogue and in every genre, we actively work to strengthen and grow writers' careers over the course of long-term relationships."



"Nowadays, songwriting talent has to be ridiculously good"

CHERISH KAYA, DIRTY HIT SONGS

"We are concerned about the impact AI will have on creatives"

BEN MARLOW, Y ROYALTIES

At Bella Figura, where bonds with the roster are also flourishing, Hannah Overton calls for reevaluation of the streaming model.

"Songwriters need infrastructure and financial support around them to become creators, and it's important we recognise the length of time it takes for a songwriter to get paid when they lack the diverse revenue streams that artists have," she opines. "We should question whether policy change [would] create a more even industry than commercial negotiations clouded by NDAs [do]. How can we find a balance to allow new companies to be created and new sounds and talent to be fostered without creating a class system where streaming royalties are concerned?"

As for the debate surrounding TikTok, which independent body IMPALA recently entered into on behalf of its members, Overton is hopeful of a solution to suit all parties.

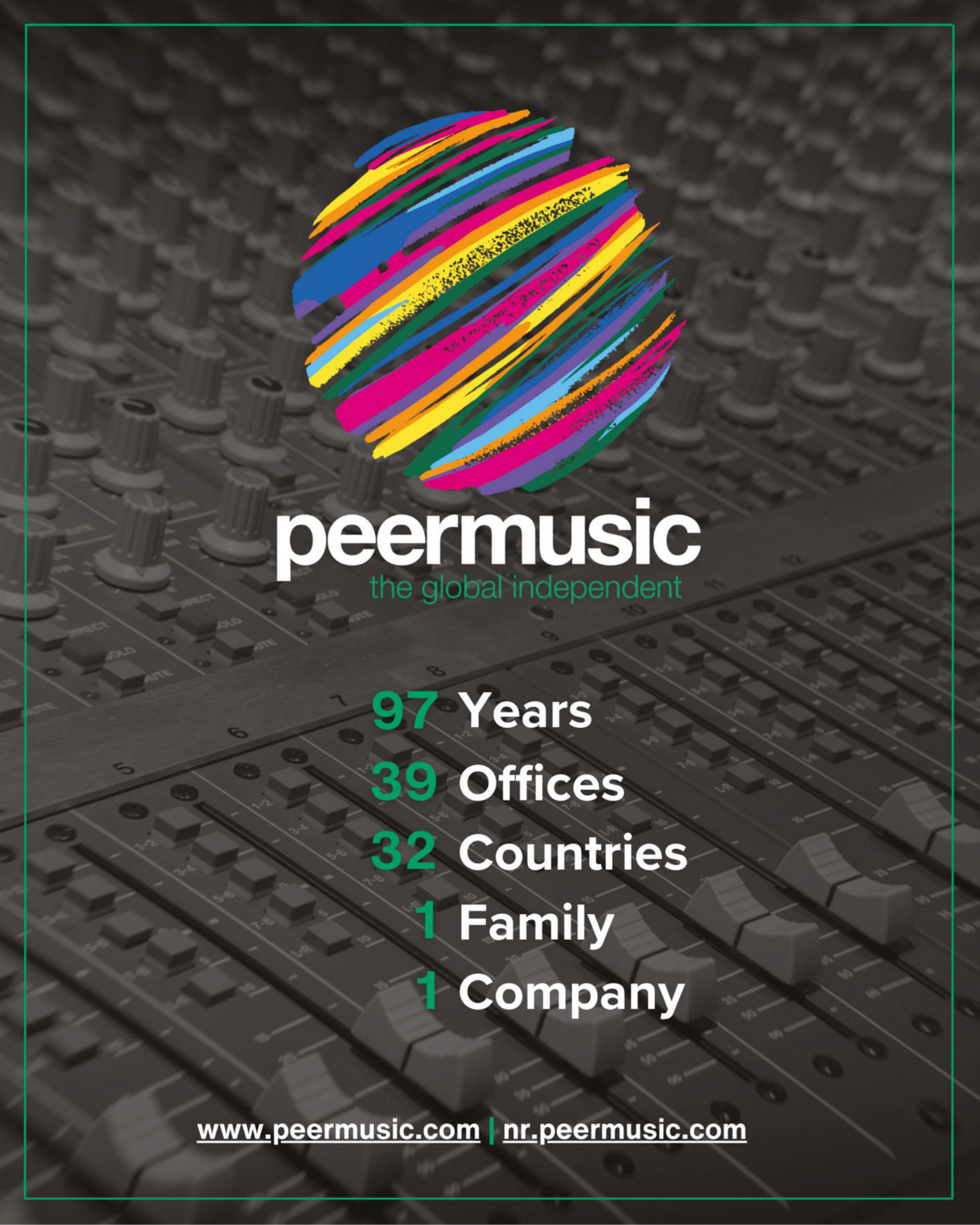
"It is important that TikTok recognises how bereft of energy and content the platform would be without the music," she states. "As disappointing as it might be for artists and writers whose music is not currently available on there, it would be much worse to set a precedent where they are not appropriately paid."

At Downtown Music Publishing, CCO Jedd Katrancha underlines the industry's responsibility to work together "to make sure artists and writers are treated fairly".

"I have plenty of anecdotal stories from clients who have felt that the momentum they had via social media was halted because of decisions their label or publisher made," he says. "It's not as if there is no precedent in this industry for dangling benefits to creators only for them to find out they're in a bad deal."

But even though no one in this sector can know precisely what the future holds, positivity is the resounding sentiment emanating from *Music Week*'s latest investigation.

"The indie sector has always been a vital part – if not the very heart – of music publishing in the UK, no matter what technological and other challenges have come along the way," concludes Wise Music Group's Holley. "We are facing new challenges and uncertainties, but I am confident that the indie sector will continue to play its vital part in finding and developing new writers and supporting the careers of more established writers well into the future."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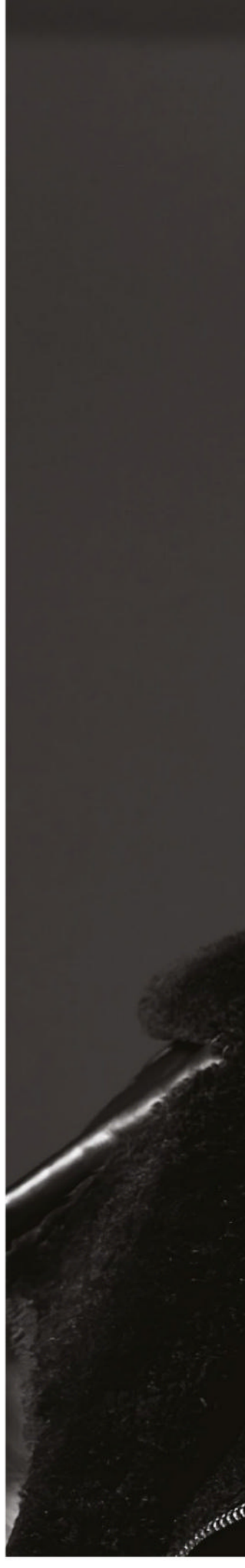
TYLA
WATER

Having shot to fame last year with her viral hit **Water**, Johannesburg-born star **Tyla** made history by winning the first Best African Music Performance award at the Grammys. The UK No.4 platinum track has since racked up over 500 million streams on Spotify. Here, London-based producer **Sammy SoSo** reveals how sessions across the globe brought it to life, and how 100 missed calls let him know that it was blowing up...

INTERVIEW: MIRANDA BARDSLEY



I knew Water was a hit from the moment we made it. Before Tyla and I met, my team had been chasing hers for some time. I'd listened to her back in 2021 and immediately thought, 'Yeah, this girl's got something,' and I'd wanted to work with her ever since.

At that point in my career, I'd worked on Wizkid's [2020] Made In Lagos album, which was nominated for Best Global Music Album at the Grammys. And off the back of that I was working with people like Kali Uchis, I had a Headie One record ready and I was working with a few artists in LA.

So when it came to me and Tyla working together, our teams just [had to] figure out where. It was meant to be in New York, then LA, then Miami – Tyla was on the go so much!

I had the beat for Water ready for whenever the session would be and I went out to LA to work on it. I had stripped back the music, the percussion, worked with some instrumentalists and then took it to Atlanta where we met up with Tyla and the writers.

I don't think she knew about me before we met and she didn't believe me when I said I'd been waiting to work with her – everyone must say it! That first meeting was so good, though. Everyone was themselves and Tyla was so down to earth. We got to know each other and became really good friends.

When I played them the track, Tyla went crazy. It's almost like it wrote itself, like the pieces of the puzzle became clearer as the song was filled out. With certain bits they'd just say, 'Yo, this is the verse,' then the pre-chorus and post-chorus were written and the chorus became apparent – it just sounded like the hook.

We then went to Cape Town to record Tyla's vocals and from the moment we started, we knew it was a vibe. It also felt like we'd known each other for a long time, which was great.

Tyla was promoting her single with Ayra Starr [Girl Next Door] in Johannesburg at the time and during the recording she would be back on the road with it. She'd be in the middle of dress changes, and sometimes we'd be in a session and she'd be like, 'I'm so sorry, I have to take out my hair to shoot in the morning!' It was amazing; I just saw the real Tyla straight away.

She was also very quick at getting it how we wanted it, which was amazing to witness. The hardest bit was just getting her to say what ad libs she liked. Because it was all so free, in the moment and she was having fun with everything, every ad lib sounded great, so it was just like trying to pick between 10 carat and 18 carat gold – either way it's still gold.

After Cape Town, there were a few changes we needed to make so I called her and her friend Max, who helped out with recording additional stuff and taking it to the final level, and that was it.

When we were working on it, we'd be like, 'Guys, this is huge! Imagine it at Glastonbury, Coachella... this is gonna be crazy!' But I never knew it would go global – it was actually the day my daughter was born in September that I realised. I hadn't even been outside yet after we had the baby but I had about 100 missed calls. I got on the phone with some of my guys and they were like, 'Sammy, we told you this would be the one – it's everywhere.'

I was going to Jamaica soon after to get back into the studio with Tyla, and on the way it was playing in the Uber, the airport, the plane, the shops, everywhere. That was when it was like, 'Wait, this is *really* getting played.' It was overwhelming and beautiful to see something that we created just get bigger and bigger.

I think the secret of Water's success just starts with us being African. We come from similar backgrounds and listen to similar music, and the heavy percussion, drums-driven instrumental with the light vocals – which was drawing inspiration from home – is something that the world loves. Also, with Tyla being from South Africa, me from West Africa and the [writers being] from Nigeria and the Caribbean, there was a mix of cultures – and the R&B and pop elements to it allowed it to go global.

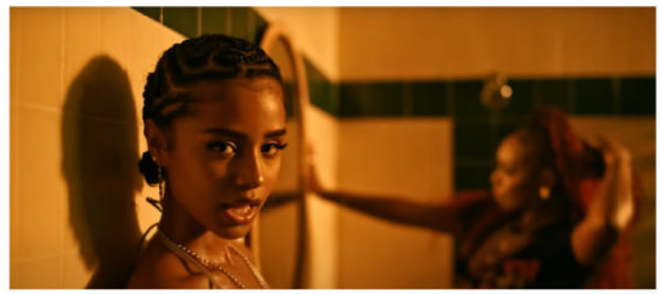
Tyla has been trying to create a lane where amapiano can be popularised in the mainstream for some time now, so she made this genre called 'popiano'. What she wants everyone to know is that you don't have to be an African artist *or* pop artist – some might believe it has to be one way, but you can be both. We've had stars from Africa like Burna Boy, Wizkid, Tems – we listen to their music everyday – but we've never had a global megastar, especially from South Africa, and Tyla is showing people that it's possible.

As a producer, the track has also taught me that anything can happen. You always want that global hit, the accolades, but those things didn't come from me doing an 'Einstein' plan of how I'd get there. It was just from us doing what we do, with love, with God, with family and our friends. I couldn't really tell you how we got there, but this song changed my life. The rest is just history.

And Tyla? This is just the beginning for her...

"Tyla wants everyone to know that you don't have to be an African artist or a pop artist – you can be both"
SAMMY SOSO

Still waters run deep: *Sammy SoSo and [inset] Tyla in the Water music video*



Writer's Notes

PUBLISHERS: Concord Music Publishing, Warner Chappell Music, Always Forward Thinking, Quantum Mirror Publishing, Spirit Two Music Inc.
WRITERS: Tyla, Sammy SoSo, Ari PenSmith, Mocha Bands, Believve, Olmo Zucca, Rayo, Jack LoMastro, Tricky Stewart
PRODUCER: Sammy SoSo
RELEASE DATE: 28.07.23
LABEL: Epic Records/Fax Records
TOTAL SALES (OCC): 630,259

Publisher's Corner

Leading executives salute their star songwriters...

Kim Frankiewicz, EVP worldwide A&R, Concord Music Publishing:
"It's a pleasure to work with Sammy SoSo. He is one of the most gifted producers and songwriters in the UK right now. He continually produces hits and his success with Tyla is only the tip of the iceberg. Big things are on the way for him. All of us at Concord are huge fans and very excited about what lies ahead."

PHOTO: Ash Sibanda, Louise Haywood-Schiefer

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Music Week

MONTHLY CHARTS

Fairy Tayl ending: The Tortured Poets Department helped Taylor Swift secure a chart double in April, and rack up the biggest week one sales since 2017

PHOTO: Beth Garrabrant

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90 – Streaming/Compilations

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92/93 – Genre Top 20s

94/95 – UK Airplay/EU Airplay

96 – Spotify

97 – Vevo

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Official Singles Chart

SINGLES CHART TOP 75

APRIL CHART WEEKS 14-17

BRIT CERTIFIED PLATINUM, GOLD & SILVER AWARDS

★ Platinum (600,000)
● Gold (400,000)
● Silver (200,000)

TM	LM	MTH	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
1	New		**Hozier** Too Sweet Island IEACJ2300335 (UDS) ● (Békon/PeteG/Hozier/Chakra/Sergiu)SonyATV/Kobalt/Universal/MCA/CC (Hozier/Tannenbaum/Krieger/Johnson...)
2	3	3	**Benson Boone** Beautiful Things Warner USWB12307017 (Arvato) ★ (E.Blair)Warner Chappell/Sony ATV/Kobalt (B.Boone/E.Blair/J.LaFrantz Larsen)
3	1	7	**Noah Kahan** Stick Season Republic USUM72212470 (UDS) ★2 (G.Simon/N.Kahan)Sony ATV (N.Kahan)
4	2	3	**Beyoncé** Texas Hold 'Em Columbia/Parkwood Ent. USSM12401302 (UDS) ● (Beyoncé/R.Saadiq/Various)SonyATV/Arts And Crafts/Universal/Kobalt... (Beyoncé/Saadiq/Boland/Bülow/Bates/Ferraro)
5	4	5	**Teddy Swims** Lose Control Atlantic USWB12302315 (Arvato) ★ (Ammo/J.Bunetta)Warner/Universal/Peermusic/SonyATV/Kobalt (TeddySwims/Ammo/Bunetta/Infamous/MikkyEkko)
6	New		**Artemas** I Like The Way You Kiss Me Parlophone QZJ842400388 (Arvato) (Artemas/K.White/T.Daintree)Sony/LyricGlobal/Arcade/Kobalt/CC (A.Diamandis/J.Finkelstein/K.White/T.Daintree)
7	6	2	**Ariana Grande** We Can't Be Friends (Wait For Your Love) Republic USUM72317276 (UDS) ● (A.Grande/Max Martin/I.Salmanzadeh)Universal/MCA/Kobalt/MXM/Warner Chappell (A.Grande/Max Martin/I.Salmanzadeh)
8	5	3	**DJO** End Of Beginning AWAL/DJO GBKPL2205058 (AWAL/The Orchard) ● (J.Keery/A.Thein)Sentric (J.Keery)
9	37	2	**Dasha** Austin Warner QZTB92360479 (Arvato) (T.Heidelman)Sentric/SonyATV/STmusic/CC (A.Wendler/D.Novotny/C.Arnspiger/T.Heidelman)
10	New		**Sabrina Carpenter** Espresso Island USUM72403305 (UDS) (J.Bunetta)Universal/MCA/Peermusic/WarnerChapp. (S.Carpenter/S.Jones/J.Bunetta/A.Allen)
11	18	3	**Michael Marcagi** Scared To Start Warner USWB12400001 (Arvato) ● (D.Baron)CC (A.Yorio /M.Marcagi)
12	7	9	**Cassö, Raye & D-Block Europe** Prada Ministry Of Sound GBCEN2300147 (UDS) ★ (Cassö)Bucks/SonyATV/Kobalt/Warner Chappell (A.Williams/J.Simmons/O.Ebele/U.Ebele/R.Keen/R.Banton)
13	8	8	**Tate McRae** Greedy Ministry Of Sound USRV82300987 (UDS) ★ (Tedder/Harris/Boutin)WarnerChapp./SonyATV/Kobalt/Concord/Superreal/Artist (T.McRae/R.Tedder/J.Harris/A.Allen)
14	New		**Taylor Swift Ft Post Malone** Fortnight EMI USUG12401028 (UDS) (J.Antonoff/T.Swift)Universal/Mca (T.Swift/J.Antonoff/A.Post)
15	12	14	**Taylor Swift** Cruel Summer EMI USUG11901472 (UDS) ★2 (A.Swift/J.Antonoff)Universal/Sony ATV/Peermusic (T.Swift/J.Antonoff/A.Clark)
16	New		**Mark Ambor** Belong Together Hundred Days QM24S2400638 (Virgin/UDS) (M.Ambor/N.Zancanella)CC (M.Damboragian)
17	New		**Future, Metro Boomin & Kendrick Lamar** Like That Epic/Freebandz/Republic USSM12402041 (UDS) (Metro Boomin)Universal/MCA/EMI/Peermusic (Wilburn/Wayne/Duckworth/Oliver/Cooley/Hood)
18	15	3	**Ella Henderson & Rudimental** Alibi Atlantic GBAHS2301557 (Arvato) ● (Punctual/Rudimental)Sony/Reservoir/Universal/BMG/Budde/EMI/Jobete... (Ivey Jr/Rasheed/Henderson/Morgan/Sanders...)
19	13	3	**Dua Lipa** Training Season Warner GBAHT2301078 (Arvato) ● (K.Parker)Universal/Mca/SonyATV/EMI/WarnerChapp./Hyvetown/CC (Ailin/Harle/Lipa/Parker/Sorbara/Gale/Frank/Mastroianni...)
20	New		**Beyoncé** Jolene Columbia/Parkwood Ent. USSM12402711 (UDS) (Beyoncé/J.Rochon/K.Tyler/Nova Wav)Sony ATV (D.Parton)
21	17	14	**Natasha Bedingfield** Unwritten Phonogenic GBARL0400707 (UDS) ★2 (W.Rodrigues/D.Brisebois)EMI/Kobalt (N.Bedingfield/D.Brisebois/W.Rodrigues)
22	New		**The Blessed Madonna Ft Clementine Douglas** Happier FFRR GBAHT2301515 (Arvato) (C.Douglas/O.Higginbottom/H.Counsell/M.Stamper)BMG/Peermusic/Kobalt/WarnerChapp. (M.Stamper/C.Douglas...)
23	52	3	**NewEra** Birds In The Sky Warner GBAHT2301496 (Arvato) (K.Durkan/B.Williams)CC (K.Durkan/B.Williams/D.Mowlds)
24	New		**Beyoncé & Miley Cyrus** II Most Wanted Columbia/Parkwood Ent. USSM12402717 (UDS) (Beyoncé/Cyrus/Everett/Pollack/Rado)SonyATV/WarnerChapp./Universal/Mca (Knowles/Cyrus/Tedder/Pollack)
25	10	5	**Sophie Ellis-Bextor** Murder On The Dancefloor Polydor GBAKW0100329 (UDS) ★2 (M.Rowe/G.Alexander)BMG/Concord (G.Alexander/S.Ellis-Bextor)
26	75	6	**Jungle** Back On 74 Caiola QM4TX2336316 (The Orchard) ● (J.Lloyd)Kobalt (L.Kitto/T.Mcfarland/J.Lloyd-Watson)
27	25	2	**Bryson Tiller** Whatever She Wants Relentless USRC12400300 (UDS) (TylianMTB)Sony ATV/CC (B.Tiller/T.Majette/TJ Francois)
28	23	3	**Kygo & Ava Max** Whatever Columbia/Kygo USRC12302637 (UDS) ● (Kygo/Petey)Universal/SonyATV/WarnerChapp./Kobalt/CC (Koci/Tighe/Rawitz/Kygo/Petey/Rollo/Shakira/Estefan/Mitchell)
29	16	6	**Jack Harlow** Lovin On Me Atlantic USAT22311373 (Arvato) ★ (Oz/Nik D/S.Momberger)SonyATV/Universal/Mca/WarnerChapp./Kobalt/CC (Harlow/Yildirim/Frascona/Momberger/Pabón...)
30	14	3	**YG Marley** Praise Jah In The Moonlight YG Marley CH7811111177 (Igroove) ● (Lauryn Hill/YG Marley/Johnny G)Blue Mountain/Sony ATV (Bob Marley/J.Marley/L.Hill)
31	22	8	**Tyla** Water Since '93/RCA USSM12305386 (UDS) ★ (S.Soso)Concord/Lyric/Kobalt/Sony/WarnerChapp./CC (Seethal/Awuku/Stewart/Irosogie/Keay/Lewis/LoMastro/Zucca/Goufar)
32	19	6	**Dua Lipa** Houdini Warner GBAHT2301246 (Arvato) ● (DL Harle/K.Parker)Universal/Mca/Sony/ATV (C.Ailin/Dua Lipa/K.Parker/T.Jesso Jr./DL Harle)
33	New		**Taylor Swift** The Tortured Poets Department EMI USUG12401048 (UDS) (J.Antonoff/T.Swift)Universal/Mca (T.Swift/J.Antonoff)
34	New		**Benson Boone** Slow It Down Warner USWB12400913 (Arvato) (J.Evigan/C.McDonough/R.McDonough)Warner Chappell/BMG/Kobalt (B.Boone/J.Evigan/C.& R.McDonough/J.LaFrantz Larsen)
35	11	4	**Ariana Grande** Yes, And? Republic USUM72400101 (UDS) ● (Max Martin/Ilya/A.Grande)Universal/MCA/Kobalt/MXM/Warner Chappell (A.Grande/I.Salmanzadeh/Max Martin)
36	New		**Taylor Swift** Down Bad EMI USUG12401031 (UDS) (J.Antonoff/T.Swift)Universal/Mca (T.Swift/J.Antonoff)
37	9	3	**Kanye West & Ty Dolla $ign** Carnival YZY QZ7XS2400012 (Traxster) ● (Ye/TW. Griffin Jr...)EMI/Concord/WarnerChappell.... (TW Griffin Jr/Ye/Williams/Various)
38	New		**Taylor Swift** I Can Do It With A Broken Heart EMI USUG12401053 (UDS) (J.Antonoff/T.Swift)Universal/Mca (T.Swift/J.Antonoff)
39	New		**Taylor Swift** So Long, London EMI USUG12401032 (UDS) (T.Swift/A.Dessner)Universal/Mca/Sony ATV (T.Swift/A.Dessner)
40	21	2	**Calvin Harris & Rag'N'Bone Man** Lovers In A Past Life Columbia GBARL2400081 (UDS) (Cal.Harris/A.Watt)EMI/Kobalt/WarnerChappell/Reservoir (A.Wiles/R.Graham/A.Watt/C.Tighe/J.Green)
41	29	208	**The Killers** Mr Brightside Vertigo GBFFP0300052 (UDS) ★9 (Saltzman/The Killers)Universal. (Flowers/Keuning)
42	New		**Olivia Rodrigo** Obsessed Geffen USUMV2400163 (UDS) (D.Nigro)Sony ATV/Peermusic (O.Rodrigo/D.Nigro/A.Clark)
43	38	9	**Sonny Fodera & MK Ft Clemetine Douglas** Asking Solotoko US39N2307761 (ADA Arvato) ★ (MK/S.Fodera)Peermusic/Sony ATV/BMG (C.Douglas/M.Kinchen/S.Fodera)
44	41	3	**Good Neighbours** Home Some Action GBUM72400322 (UDS) (O.Fox/S.Verrill)Sony ATV/Warner Chappell (O.Fox/S.Verrill)
45	Re-Entry		**Bakar** Hell N Back Black Butter GB1101901014 (UDS) ★ (JakeTheSnake/Beach Noise)Kobalt/SonyATV/CC (A.Shariff-Farr/M.Schaeffer/John Kosich/Jake Kosich/A.Boyd/L.Diamond)
46	New		**Taylor Swift** My Boy Only Breaks His Favorite Toys EMI USUG12401030 (UDS) (J.Antonoff/T.Swift)Universal/Mca (T.Swift)
47	New		**Rudimental & Skepsis Ft...** Green & Gold Columbia GBARL2400114 (UDS) (Rudimental/Skepsis/BillenTed/SlimTypical)Kobalt/Sony/Universal/BMG (Plank/Bellis/DRIIA/Conway/Housley/Dryden/Rolle...)
48	27	2	**SZA** Saturn RCA/Top Dawg USRC12400218 (UDS) (Lang/Bisel/Solomonophonic/Monsune)Universal/Mca/WarnerChap./SonyATV/Sony (S.Rowe/C.Lang/R.Bisel/J.Solomon/S.Zhang)
49	New		**Taylor Swift** But Daddy I Love Him EMI USUG12401050 (UDS) (J.Antonoff/A.Dessner/T.Swift)Universal/Mca/Sony ATV (T.Swift/A.Dessner)
50	26	8	**Zach Bryan Ft Kacey Musgraves** I Remember... Interscope/Warner USWB12304903 (Arvato) ● (Z.Bryan)Warner Chappell (Z.Bryan/K.Musgraves)
51	24	10	**Olivia Rodrigo** Vampire Geffen USUG12305004 (UDS) ★ (D.Nigro)Sony ATV (O.Rodrigo/D.Nigro)
52	34	19	**Taylor Swift** Anti-Hero EMI USUG12205736 (UDS) ★3 (J.Antonoff/T.Swift)Universal/Sony ATV (T.Swift/J.Antonoff)
53	49	74	**Fleetwood Mac** Everywhere Warner USWB19900202 (Arvato) ★5 (L.Buckingham/R.Dashut)Universal (C.McVie)
54	New		**Taylor Swift Ft Florence + The Machine** Florida!!! EMI USUG12401051 (UDS) (J.Antonoff/T.Swift)Universal/Mca (T.Swift/F.Welch)
55	New		**Taylor Swift** Who's Afraid Of Little Old Me? EMI USUG12401037 (UDS) (J.Antonoff/T.Swift)Universal/Mca (T.Swift)
56	31	8	**Billy Gillies Ft Hannah Boleyn** DNA (Loving You) Atlantic USAT22307750 (Arvato) ● (B.Gillies)SonyATV/WarnerChapp./BMG (W.Gillies/N.Nicholson/f.Freek Geuze/H.Boleyn/L.Bolier)
57	43	64	**Lewis Capaldi** Someone You Loved EMI DEUM71806776 (UDS) ★9 (TMS)Sony ATV/BMG (Capaldi/Roman/Kohn/Kelleher/Barnes)
58	28	10	**Billie Eilish** What Was I Made For? Interscope USUM72307484 (UDS) ★ (Finneas/A.Wyatt/M.Ronson)Kobalt/Universal (F.O'Connell/B.Eilish)
59	New		**Dua Lipa** Illusion Warner GBAHT2400114 (Arvato) (D.L Harle/K.Parker)WarnerChapp./SonyATV/Universal/MCA (D.Lipa/C.Ailin/D.L Harle/K.Parker/T.Jesso Jr)
60	33	16	**Miley Cyrus** Flowers Columbia USSM22202811 (UDS) ★3 (Kid Harpoon/T.Johnson)Warner Chappell/Pulse/Concord (M.Pollack/M.Cyrus/G.Hein)
61	69	90	**Hozier** Take Me To Church Island IEACJ1300031 (UDS) ★6 (Hozier/Kirwan) Sony ATV (Hozier-Byrne)
62	New		**Beyoncé** Bodyguard Columbia/Parkwood Ent. USSM12402809 (UDS) (R.Saadiq)SonyATV/Universal/Mca/Kobalt/Concord/CC (Beyoncé/R.Saadiq/E.Boland/R.Beatty/L.Simon-Seay/S.Nichols)
63	20	8	**Kenya Grace** Strangers FFRR USWB12305048 (Arvato) ★ (K.Grace)Warner Chappell (K.Grace)
64	71	61	**Tom Odell** Another Love Columbia GBARL1201887 (UDS) ★5 (Odell/Grech-Marguerat)Warner Chappell (Odell)
65	New		**Taylor Swift** Guilty As Sin? EMI USUG12401036 (UDS) (J.Antonoff/T.Swift)Universal/Mca (T.Swift/J.Antonoff)
66	44	10	**Becky Hill & Chase & Status** Disconnect Polydor GBUM72306588 (UDS) ★ (Chase&Status)Sony ATV/Sentric/Universal/Concord (Hill/Makis/Poole/McIntosh/Milton/Kennard)
67	63	57	**Fleetwood Mac** Dreams Rhino/Warner USWB10400046 (Arvato) ★4 (Fleetwood Mac/K.Caillat/R.Dashut)Kobalt (S.Nicks)
68	Re-Entry		**Kings Of Leon** Sex On Fire Hand Me Down USRC10800300 (UDS) ★5 (J.King/A.Petraglia)BMG/Warner Chappell (C.Followill/J.Followill/M.Followill/N.Followill)
69	67	4	**Richy Mitch & The Coal Miners** Evergreen Richy Mitch & The... SEYOK1732035 (Record Union) ● (N.Haughn)Band Of Wolves (M.Cutts/N.Haughn)
70	New		**David Guetta & OneRepublic** I Don't Wanna Wait Interscope/Parlophone UKWLG2400013 (Arvato) (Guetta/Kutzle/T.J Jakke/Spry/Reznikov)Jackback/EMI/SonyATV/WarnerChappell/CC (Guetta/Balan/Tedder/Pollack/Various)
71	57	122	**Vance Joy** Riptide Atlantic AULI01385760 (Arvato) ★6 (Keogh/White/Castle)We Are Unified PTY (Keogh)
72	35	5	**Fred Again.. & Baby Keem** Leavemealone Atlantic GBAHS2301465 (Arvato) ● (A,B & F.Gibson/K.Hebden/Loose/SidStone/Skrillex)SonyATV/Universal/Mca/WarnerChapp./EMI.. (Fred/Kosich/Spears...)
73	50	9	**Chase & Status And Bou Ft...** Baddadan EMI GBUM72306881 (UDS) ★ (Chase & Status/Bou UK)Concord/Hatfish/Sony/CC (A.Bouguenna/E.Bryant/M.Veira/W.Kennard/S.Milton/T.Tendayi/T.Smith)
74	51	11	**Dua Lipa** Dance The Night (From Barbie The Album) Warner USATV2301509 (Arvato) ★ (M.Ronson/Picard Brothers/A.Wyatt)Universal/Kobalt/Concord/SonyATV (Dua Lipa/C.Ailin/M.Ronson/A.Wyatt)
75	New		**Lay Bankz** Tell Ur Girlfriend Artist Partner Group QZZ4J2400019 (AudioSalad) (J.Goldstein)Sony ATV/CC (L.Watkins/J.Goldstein/A.Boggs)

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ANALYSIS

***Music Week* digs into the month's top chart stories...**

Sweet dreams: *Hozier*

LIFE IS SWEET

01

HOZIER

Too Sweet (Island)

SALES: 240,626

Too Sweet became the first ever No.1 for Hozier in April, rising to the summit following a No.8 debut in March. It was his first Top 10 hit since 2014 debut smash Take Me To Church, which peaked at No.2. Real name Andrew John Hozier-Byrne, the Irish singer also scored his maiden No.1 album with Unreal Unearth last August. Taken from follow-up EP Unheard, Too Sweet saw Hozier become the first Irish solo act to have a No.1 since Ronan Keating, who hit the peak in 2002 with Tomorrow Never Comes. Too Sweet also reached the top spot in America, where Hozier achieved his first No.1 on the Hot 100.

HOLD MEDAL

04

BEYONCÉ

Texas Hold 'Em (RCA/Parkwood Ent)

SALES: 181,945

Last month's release of Beyoncé's Cowboy Carter album prompted its lead single to return to the top of the weekly chart as the Texan superstar achieved a chart double. Already her longest-running No.1 track, Texas Hold 'Em hit the summit for a fifth time and sold 181,945 copies in April, boosting its overall tally to 579,591. It is also the first Beyoncé single to have a second stint at No.1. Finishing fourth in our monthly list, it is joined by three further Cowboy Carter tracks.

Hat's all folks: *Beyoncé*

KISS OF LIFE

06

ARTEMAS

I Like The Way You Kiss Me (Parlophone)

SALES: 173,684

Shortly after If U Think I'm Pretty emerged as the viral first Top 75 entry for 24-year-old Artemas Diamandis, follow-up I Like The Way You Kiss Me became an instant hit, debuting at No.13 in the weekly chart before reaching a peak of No.3. Posting 173,684 sales in April, the track lands the London-based alt-pop artist sixth place in our monthly rankings.

CAFFEINE HIT

10

SABRINA CARPENTER

Espresso (Polydor)

SALES: 98,391

Espresso became Sabrina Carpenter's fourth hit and first Top 10 entry, debuting at No.6 in April's third chart week. It rose one spot to No.5 a week later, moving just under 100,000 units in just two weeks. As *Music Week* went to press, Espresso had just become Carpenter's first No.1 and her eighth track to achieve lifetime consumption in excess of 100,000 units.

Espresso delivery: *Sabrina Carpenter*

FORTNIGHT ON THE TOWN

14

TAYLOR SWIFT

(FEAT. POST MALONE)

Fortnight (EMI)

SALES: 93,451

April's final chart week was dominated by Taylor Swift, who notched her fourth No.1 single with Fortnight. Selling 93,451 copies, it became the fastest-selling single of 2024 and of Swift's career to date, replacing the debut week of her 2017 No.1, Look What You Made Me Do (88,247 sales).

BAK AGAIN

45

BAKAR

Hell N Back (Black Butter)

SALES: 55,671

A year after it peaked at No.20, Hell N Back returned to the singles chart thanks to the TikTok virality of a version featuring US R&B star Summer Walker. A steady uptick in streams powered it to No.45 in April's monthly chart and a total to-date sales figure of 880,422 represents an impressive return for the London-based Bakar, real name Abubakar Baker Shariff-Farr.

Official Albums Chart

ALBUMS CHART TOP 75

APRIL CHART WEEKS 14-17

BRIT CERTIFIED PLATINUM, GOLD & SILVER AWARDS

★ Platinum (300,000)
● Gold (100,000)
● Silver (60,000)

TM	LM	MTHS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	New		**Taylor Swift** The Tortured Poets Department EMI 6508134 (UDS) ● (J.Antonoff/A.Dessner/T.Swift)
2	New		**Beyoncé** Cowboy Carter Columbia/Parkwood Ent. 19658899652 (UDS) ● (070 Shake/Bah/Beyoncé/Pollack/Cyrus/Ferraro/No I.D/Nova Wav/McCartney/Pharrell/Saadiq/Solymar/Everett/Mårtensson...)
3	3	39	**The Weeknd** The Highlights Republic/XO 3573443 (UDS) ★3 (The Weeknd/Max Martin/Holter/Payami/McKinney/Cirkut/Tesfaye/Dukes/Metro Boomin/Illangelo/Dre Moon/Billions Diehl...)
4	6	8	**Olivia Rodrigo** Guts Geffen 5816372 (UDS) ★ (D.Nigro/Alexander 23/I.Kirkpatrick/O.Rodrigo/R.Linvill)
5	5	11	**Noah Kahan** Stick Season Republic 4851912 (UDS) ● (G.Simon/K.Snyder/N.Kahan)
6	1	2	**Ariana Grande** Eternal Sunshine Republic 6508149 (UDS) ● (A.Grande/MaxMartin/Ilya/S.Yasuda/N.Lee/A.Paris/W.Loftis/DaviDior/O.Görres/L.Kloser)
7	New		**The Libertines** All Quiet On The Eastern Esplanade EMI EMICD2111 (UDS) (D.Tikovoi)
8	9	66	**Fleetwood Mac** 50 Years – Don't Stop Rhino 0603497855612 (Arvato) ★4 (Fleetwood Mac/R.Dashut/K.Caillat)
9	13	184	**ABBA** Gold – Greatest Hits Polydor 2752259 (UDS) ★21 (Andersson/Ulvaeus)
10	New		**James** Yummy Nothing But Love NBLM3CD (Virgin/UDS) (L.Abrahams/A.Malta)
11	11	78	**Elton John** Diamonds Mercury/UMR 6700657 (UDS) ★4 (Dudgeon/John/Franks/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Bellotte/Bacharach/C.Bayer Sager/Narada/Penny...)
12	12	137	**Eminem** Curtain Call: The Hits Interscope 9887893 (UDS) ★10 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)
13	8	6	**Taylor Swift** 1989 (Taylor's Version) EMI 5597659 (UDS) ★ (T.Swift/J.Antonoff/R.Tedder/N.Zancanella/C.Rowe/Shellback/I.Heap/P.Berger)
14	New		**Mark Knopfler** One Deep River EMI EMICD2113 (UDS) (M.Knopfler/G.Fletcher)
15	14	53	**Taylor Swift** Lover EMI 7792868 (UDS) ★2 (Dukes/Bell/Swift/Antonoff/Little/Sounwave)
16	21	32	**Michael Jackson** The Essential Epic/Legacy 88697832712 (UDS) ★5 (Jones/Jackson/Various)
17	17	36	**Olivia Rodrigo** Sour Geffen 3807744 (UDS) ★3 (Dan Nigro/Alexander23/Jam City/A.Rodrigo)
18	31	2	**Future & Metro Boomin** We Don't Trust You RCA 0196871937382 (UDS) (Metro Boomin/Prince 85/D.Rich/Chris XZ/David x Eli/M.Dean/OZ/Southside/Nik D/Will A Fool/Rodney O/Boi-1da...)
19	16	19	**Taylor Swift** Midnights EMI 4579009 (UDS) ★2 (J.Antonoff/T.Swift/J.Sweet/B.Cook/Sounwave/Keanu Beats/A.Dessner)
20	15	45	**Taylor Swift** Folklore EMI 0602435034805 (UDS) ★2 (Dessner/Antonoff/Swift)
21	26	128	**Fleetwood Mac** Rumours Rhino/Warner 8122796778 (Arvato) ★14 (Fleetwood Mac/R.Dashut/K.Caillat)
22	10	165	**Bob Marley & The Wailers** Legend Tuff Gong 5489042 (UDS) ★14 (Bob Marley & The Wailers/C.Blackwell/E.Brown/J.Nuber/Scratch Perry)
23	23	126	**Arctic Monkeys** AM Domino WIGCD317 (Integral UDS) ★6 (Ford/Orton)
24	19	17	**SZA** SOS RCA 0196589564931 (UDS) ★ (A.Atlantica/Buccellati/Babyface/Beat Butcha/Benny Blanco/B.Slatkin/Blk Beats/C.Lang/D.McKinnon/DJ Dahi/E.Rise/E.Haynie...)
25	25	122	**Queen** Greatest Hits EMI 2761039 (UDS) ★24 (Baker/Queen/Mack)
26	New		**Linkin Park** Papercuts: Singles Collection 2000–2023 Warner 0093624846017 (Arvato) (Linkin Park/D.Gilmore/R.Rubin/Phoenix/C.Roddick/J.Green/A.Dawson)
27	24	12	**Post Malone** The Diamond Collection Republic 0602455704467 (UDS) ● (Post Malone/Carter Lang/Ging/Illangelo/L.Bell/Metro Boomin/Tank God/Watt)
28	18	38	**Taylor Swift** Reputation EMI 3003310 (UDS) ★2 (Antonoff/Swift/Martin/Shellback/Payami/Görres/Holter)
29	27	124	**Oasis** Time Flies – 1994-2009 Big Brother RKIDCD66 (The Orchard/Proper) ★6 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)
30	New		**The K's** I Wonder If The World Knows? LAB 5054197684647 (ADA Arvato) (G.Nuttall)
31	New		**Benson Boone** Fireworks & Rollerblades Warner 0093624852483 (Arvato) (Captain Cuts/C.McDonough/R.McDonough/Farber/Hodges/Blair/Royal/Evigan/Suwito/Levine/JT Daly/Malay/Rayman...)
32	Re-Entry		**Amy Winehouse** Back To Black Island 1713041 (UDS) ★14 (Ronson/Salaamremi.com)
33	New		**J. Cole** Might Delete Later Interscope 0602465653861 (UDS) (The Alchemist/Al Hug/Atl Jacob/AzizTheShake/C.Brown/C.Heat/Conductor Williams/Daoud/Daylyt/Dzl/Elyas/Fnz...)
34	New		**Conan Gray** Found Heaven Island 6516606 (UDS) (Fat Max Gsus/G.Kurstin/Ilya/L.Kloser/MaxMartin/O.Holter/S.Everett)
35	59	2	**CoComelon** Nursery Rhymes By CoComelon Moonbug Ent. 5056317198645 (UDS) ● (Treasure Studio)
36	42	55	**Lana Del Rey** Born To Die Polydor 2787091 (UDS) ★5 (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skarbek/Howe)
37	32	77	**Maroon 5** Singles Interscope 4754556 (UDS) ★2 (Maroon 5/Wallace/Endert/B.Blanco/MaxMartin/Shellback/Robopop/Stent/Farrar/Lange/Zancanella/Levine/MdL/Ammo...)
38	30	86	**Ed Sheeran** ÷ Asylum 0190295859039 (Arvato) ★14 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth)
39	New		**Kris Barras Band** Halo Effect Earache MOSH687 (Virgin/UDS) (J.Manning/K.Barras)
40	36	32	**50 Cent** Best Of Polydor/UMR 5741146 (UDS) ★ (Dr.Dre/Elizondo/Dirty Swift/ Mr.Porter/Dangerous LLC/Storch/B-Money "B$"/ Hi-Tek/C. Styles/Sire/Timbaland/Danja/Apex...)
41	43	105	**Oasis** (What's The Story) Morning Glory? Big Brother RKIDCD007 (The Orchard/Proper) ★17 (Morris/Gallagher)
42	37	21	**Eminem** Curtain Call 2 Interscope 4817107 (UDS) ● (Eminem/Aalias/Alex Da Kid/Villasana/Battle Roy/BJ Burton/Boi-1da/D.A. Got That Dope/DJ Khalil/Dr. Dre/Dvlp/Haynie/Filthy...)
43	53	51	**Elvis Presley** Elv1s: 30 #1 Hits RCA 07863680792 (UDS) ★7 (S.Sholes/E.Presley/L.Newman/W.Scharf/J.Leiber/M.Stoller/Chet Atkins/B.Porter/C.Moman/F.Jarvis/S.Phillips/R.Hull)
44	45	15	**The Beatles** 1967-1970 Apple Corps BLUE6770 (UDS) ★3 (G.Martin/P.Spector)
45	52	23	**Pitbull** Greatest Hits RCA 88985498712 (UDS) ★ (Pitbull/Afrojack/Dr.Luke/Cirkut/Sermstyle/N.Seeley/N.Fasano/Tjr/C.Lake/J.Jonsin/S.Vee/RedOne/Rush/Jimmy Joker...)
46	35	60	**Lewis Capaldi** Divinely Uninspired To A Hellish Extent EMI 7747307 (UDS) ★5 (Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pillai/Sneddon/JR Ho)
47	51	83	**George Michael** Twenty Five Aegean 88697009002 (UDS) ★5 (G.Michael)
48	44	72	**Katy Perry** Teenage Dream Virgin CDV3084 (UDS) ★6 (Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)
49	46	30	**Little Mix** Between Us RCA 19439926272 (UDS) ★ (S.Mac/Bloodshy/Taroncher/Guetta/Saint Fleur/Electric/Duars/Goldfingers/Reynolds/Ashurst/Kearns/Goldstein/Class...)
50	47	24	**Harry Styles** Harry's House Columbia 19658707272 (UDS) ★2 (Kid Harpoon/T.Johnson/S.Witte)
51	New		**Pearl Jam** Dark Matter EMI 5897118 (UDS) (A.Watt)
52	39	28	**Kanye West** Graduation Roc-A-Fella 1745502 (UDS) ★2 (West/Miller/Dean/DJ Toomp/Campbell/Robertson/Plain Pat/Hudson/Brion/Tommy D/Nottz/Daniels)
53	49	10	**Joel Corry** Another Friday Night Atlantic 5054197751769 (Arvato) ● (Billen Ted/Bl3ss/Guetta/Digital Farm Animals/Tuinfort/Jax Jones/Corry/Kolidescopes/Thompson/MoJam/Dawe...)
54	48	20	**The Smiths** The Sound Of The Smiths Rhino 2564693709 (Arvato) ★2 (Porter/The Smiths/Pusey/Griffin/Street)
55	58	65	**Billy Joel** Piano Man: The Very Best Of Billy Joel Columbia 82876823592 (UDS) ★4 (Ramone/Stewart/Joel/Jones)
56	7	5	**Raye** My 21st Century Blues Human Re Sources M21CBCD (The Orchard/Proper) ● (BloodPop/Di Genius/G.Buccellati/M.Sabath/P.Miller/Punctual/Raye)
57	73	18	**Foo Fighters** The Essential Sony Music CG 19658737752 (UDS) ● (G.Norton/G.Kurstin/Foo Fighters/N.Raskulinecz/Butch Vig/B.Jones/A.Kasper)
58	New		**Vampire Weekend** Only God Was Above Us Columbia 19658886892 (UDS) (A.Rechtshaid/E.Koenig/R.Batmanglij/C.Tomson)
59	55	34	**Whitney Houston** I Will Always Love You – The Best Of... Arista 88765413932 (UDS) ★ (Kashif/Masser/NM Walden/Babyface/"LA" Reid/Foster/Clivillés/Cole/Duplessis/Wyclef/Tricky/Kiriakou/Mason/Dupri/Cox...)
60	40	37	**Taylor Swift** Evermore EMI 3564858 (UDS) ★ (J.Antonoff/T.Swift/A.Dessner/B.Dessner/BJ Burton/J.McAlister)
61	New		**Tyla** Tyla Since '93/RCA 19658876922 (UDS) (K.Momo/S.Soso/CeeBeaats/Rayo/Believve/A.Lustig/R.Goufar/Sir Nolan/P2J/N.Manana/C.Kobedi/LuuDadeejay)
62	New		**Future & Metro Boomin** We Still Don't Trust You Epic/Freebandz/Republic 19802810442 (UDS) (Metro Boomin/Various)
63	New		**English Teacher** This Could Be Texas Island 5885311 (UDS) (M.Salogni)
64	63	90	**Red Hot Chili Peppers** Greatest Hits Warner 9362485452 (Arvato) ★6 (Rubin/Beinhorn)
65	41	9	**Travis Scott** Utopia RCA 0196871341882 (UDS) ● (30 Roc/The Alchemist/Ritter/Anthro/Beyoncé/Bnyx/Boi-1da/BoogzDaBeast/Buddy Ross/Cadenza/Coleman/Wright...)
66	Re-Entry		**Britney Spears** The Singles Collection Jive 88697623422 (UDS) ★ (Martin/Shellback/Yacoub/Elofson/Lundin/The Neptunes/Trixster/Magnet/Bloodshy & Avant/Sigsworth/Danja/Jim Beanz...)
67	70	90	**David Bowie** Legacy Parlophone 0190295919900 (Arvato) ★3 (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)
68	65	59	**Green Day** Greatest Hits: God's Favorite Band Reprise 0093624909170 (Arvato) ★ (Ernst/Green Day/Cavallo/Vig/B.J Armstrong)
69	Re-Entry		**Hozier** Hozier Island 3792808 (UDS) ★2 (Hozier/Kirwan)
70	72	9	**The Beatles** 1962-1966 Apple Corps 5592076 (UDS) ★3 (G.Martin)
71	67	48	**Rihanna** Good Girl Gone Bad Def Jam 1771728 (UDS) ★7 (Tricky Stewart/Jr Rotem/StarGate/E.Rogers/C.Sturken/Neo Da Matrix/Timbaland/Hannon Lane/Shea Taylor/Ne-Yo)
72	60	69	**Lady Gaga** The Fame Interscope 2726601 (UDS) ★11 (RedOne/Fusari/Gaga/Kierszenbaum/Orton/Space Cowboy/Kierulf/Schwartz)
73	Re-Entry		**Nirvana** Nirvana Geffen 4935232 (UDS) ★4 (Nirvana/A.Kasper/M.Adhikari/Butch Vig/Scott Litt/J.Endino/S.Fisk/S.Albini/A.Coletti)
74	74	110	**Arctic Monkeys** Whatever People Say I Am, That's What... Domino WIGCD162 (Integral UDS) ★4 (Abbiss/Smyth)
75	Re-Entry		**The Killers** Rebel Diamonds EMI 5858394 (UDS) ● (TheKillers/Moulder/O'Brien/Taylor/Alkan/Flood/JacknifeLee/Saltzman/Rado/Everett/Lillywhite/Price)

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ANALYSIS

***Music Week* digs into the month's top chart stories...**

Swift response: *Taylor Swift*

EPIC POETRY

01

TAYLOR SWIFT

The Tortured Poets Department (EMI)

SALES: 270,091

Taylor Swift's chart impact is going to be hard to beat in 2024. Based on a single week's sale, The Tortured Poets Department was by far the biggest seller last month. In fact, Swift's 12th chart-topping LP is already the No.1 album for the year to date. The opening week sales of 270,091 – more than the rest of the Top 75 albums combined – included 109,392 CDs, 66,388 vinyl LPs, 4,457 cassettes, 10,948 digital downloads and 78,907 sales-equivalent streams. The Tortured Poets Department had the biggest weekly sale since Ed Sheeran's ÷ in March 2017 and the best opening of the 2020s, with Swift surpassing her own week one sales for Midnights. TTPD also set a 21st century record for opening week vinyl sales.

COUNTRY CLUB

02

BEYONCÉ

Cowboy Carter (RCA/Parkwood Ent)

SALES: 79,109

Before Taylor Swift made her mark on the albums chart, Beyoncé secured the highest weekly consumption of 2024 with new album Cowboy Carter. The country record became her fifth No.1 solo album with opening week sales of 39,990 units (3,660 CDs, 6,092 vinyl LPs, 3,846 digital downloads and 26,392 sales-equivalent streams). It is also the first country record by a Black artist to top the main albums chart. Cowboy Carter continues to sell and stream well, finishing the month in second place with consumption of 79,109.

Get Carter: *Beyoncé*

EASTERN PROMISE

07

THE LIBERTINES

All Quiet On The Eastern Esplanade (EMI)

SALES: 24,720

The Libertines returned to No.1 after a 20-year break with their first album in eight years. All Quiet On The Eastern Esplanade secured first week consumption of 21,706 units (10,183 CDs, 8,601 vinyl LPs, 370 cassettes, 1,371 digital downloads and 1,181 sales-equivalent streams). Meanwhile, fellow chart veterans James reached No.1 for the first time ever with a studio album. Yummy, which opened with 18,542 sales, went on to finish at No.10 overall in April (20,670 units).

DOUBLE DOWN

18

FUTURE & METRO BOOMIN

We Don't Trust You (RCA)

SALES: 17,722

Future & Metro Boomin made two appearances in last month's rankings. Their first collaboration, We Don't Trust You, finished inside the Top 20 based purely on streaming. After debuting at No.2 on the weekly chart in March, the rap double act returned with an immediate follow-up, We Still Don't Trust You, in April. The second LP was No.62 overall last month (9,315 units).

VINYL SCORE

21

FLEETWOOD MAC

Rumours (Rhino)

SALES: 16,171

The combination of Record Store Day, on April 20, and the release of Taylor Swift's The Tortured Poets Department meant vinyl sales enjoyed their highest weekly total in 30 years. One of the beneficiaries was Rumours by Fleetwood Mac. A picture disc released for RSD helped to return the classic LP to the weekly Top 10 for the first time in 69 weeks. The perennial favourite has post-1994 sales of 2,406,844.

Island icon: *Amy Winehouse*

SCREEN TIME

32

AMY WINEHOUSE

Back To Black (Island)

SALES: 13,493

Another classic album saw a sales surge in April. Consumption of Amy Winehouse's 2006 LP Back To Black was up 63.8% as a result of the biopic of the same name directed by Sam Taylor-Johnson. Reaching a three-year high of No.17 on the weekly chart, it has huge sales to date of 4,382,806. The impact could also be visible in the monthly singles rankings for May, following the resurgence of some classic hits.

PHOTOS: Gareth Cattermole, Getty; Beth Garrabrant

APRIL CHART WEEKS 14-17

Music Week Market Shares

Artist Singles share for the month measures share of the Top 75 best performing tracks of the month, across sales and audio streams.
Artist Albums share for the month measures share of the Top 75 Official Albums Chart.
AES = Album Equivalent Sales. SEA = Stream Equivalent Albums

THIS MONTH'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.22%
2	WARNER MUSIC	29.56%
3	SONY MUSIC	21.62%
4	AWAL	3.56%
5	UNIVERSAL/WARNER	1.73%
	OTHERS	6.32%

ARTIST ALBUMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	65.36%
2	SONY MUSIC	20.19%
3	WARNER MUSIC	9.35%
4	DOMINO	1.79%
5	LAB	1.09%
	OTHERS	2.22%

ALL ALBUMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	63.44%
2	SONY MUSIC	19.98%
3	WARNER MUSIC	9.98%
4	SONY/UNIVERSAL	1.93%
5	DOMINO	1.15%
	OTHERS	3.53%

TOP 75 CHART BY RECORD COMPANY

SINGLES
NO. 1 WARNER-PARL

TW	COMPANY	SHARE
1	WARNER-PARL	20.46%
2	EMI	15.85%
3	ISLAND	12.09%
4	RCA	11.11%
5	COLUMBIA	8.32%
6	ATLANTIC	8.30%
7	POLYDOR	6.69%
8	AWAL	3.56%
9	POLYDOR/WARNER-PARL	1.73%
10	VIRGIN MUSIC	1.56%
11	ISLAND/RCA	1.55%
12	RELENTLESS	1.18%
13	YG MARLEY MUSIC	1.11%
14	YZY	1.07%
15	EMI/SOLOTOKO	1.04%
	OTHERS	4.38%

ARTIST ALBUMS
NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	37.13%
2	RCA	15.41%
3	POLYDOR	12.28%
4	ISLAND	12.12%
5	RHINO (WARNERS)	4.25%
6	WARNER-PARL	3.53%
7	BIG BROTHER	1.91%
8	DOMINO	1.79%
9	ATLANTIC	1.57%
10	VIRGIN MUSIC	1.53%
11	COLUMBIA	1.44%
12	SONY MUSIC CG	1.43%
13	UMR	1.41%
14	LAB	1.09%
15	DECCA	0.89%
	OTHERS	2.22%

ALL ALBUMS
NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	36.12%
2	RCA	15.25%
3	ISLAND	11.99%
4	POLYDOR	11.54%
5	RHINO (WARNERS)	4.21%
6	WARNER-PARL	3.49%
7	ATLANTIC	2.28%
8	BIG BROTHER	1.89%
9	VIRGIN MUSIC	1.51%
10	COLUMBIA	1.42%
11	SONY MUSIC CG	1.41%
12	UMR	1.40%
13	SONY MUSIC CG/EMI	1.25%
14	DOMINO	1.15%
15	LAB	1.07%
	OTHERS	4.02%

THIS MONTH'S TOTAL MARKET SHARE

BY CORPORATE GROUP

SINGLES STREAMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.3%
2	SONY MUSIC	20.5%
3	WARNER MUSIC	14.9%
4	XL BEGGARS	1.1%
5	BMG	1.1%
	OTHERS	26.1%

SINGLES SALES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	32.3%
2	SONY MUSIC	20.7%
3	WARNER MUSIC	16.4%
4	BMG	2.2%
5	XL BEGGARS	1.1%
	OTHERS	27.4%

ARTIST ALBUM SALES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	44.8%
2	WARNER MUSIC	11.7%
3	SONY MUSIC	11.4%
4	BMG	3.7%
5	XL BEGGARS	1.7%
	OTHERS	26.6%

BY RECORD COMPANY

SINGLES STREAMS
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	11.3%
2	EMI	11.0%
3	POLYDOR	9.3%
4	ISLAND	8.5%
5	WARNER-PARL	7.2%
6	COLUMBIA	6.2%
7	ATLANTIC	5.7%
8	UMR	2.2%
9	RHINO (WARNERS)	1.6%
10	SONY MUSIC CG	1.5%
11	VIRGIN MUSIC	1.4%
12	DECCA	1.3%
13	BMG	0.7%
14	XL RECORDINGS	0.6%
15	0207 DEF JAM	0.6%
	OTHERS	30.8%

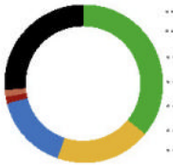
SINGLES SALES
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	11.9%
2	EMI	9.9%
3	WARNER-PARL	8.7%
4	POLYDOR	8.7%
5	ISLAND	6.9%
6	COLUMBIA	5.5%
7	ATLANTIC	4.9%
8	UMR	2.7%
9	RHINO (WARNERS)	2.1%
10	SONY MUSIC CG	1.8%
11	BMG	1.4%
12	DECCA	1.4%
13	VIRGIN MUSIC	1.0%
14	BIG BROTHER	0.9%
15	AWAL	0.5%
	OTHERS	31.9%

ARTIST ALBUM SALES
NO. 1 EMI

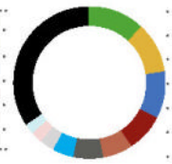
TW	COMPANY	SHARE
1	EMI	22.1%
2	POLYDOR	6.7%
3	ISLAND	5.7%
4	WARNER-PARL	5.1%
5	RHINO (WARNERS)	4.6%
6	RCA	4.3%
7	SONY MUSIC CG	3.4%
8	UMR	3.0%
9	COLUMBIA	3.0%
10	BMG	2.9%
11	VIRGIN MUSIC	2.7%
12	DECCA	2.1%
13	ATLANTIC	1.7%
14	CHERRY RED	1.1%
15	COOKING VINYL	0.9%
	OTHERS	30.6%

AES (ALL ALBUMS)
TOTAL MARKET - THIS MONTH



1	UNIVERSAL MUSIC	37.5%
2	SONY MUSIC	19.8%
3	WARNER MUSIC	14.5%
4	BMG	1.4%
5	XL BEGGARS	1.2%
	OTHERS	25.6%

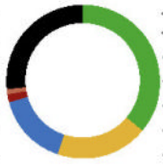
BY CORPORATE GROUP



1	EMI	12.5%
2	RCA	10.5%
3	POLYDOR	8.9%
4	ISLAND	8.1%
5	WARNER-PARL	6.9%
6	COLUMBIA	5.8%
7	ATLANTIC	5.2%
8	UMR	2.5%
9	SONY MUSIC CG	2.0%
10	RHINO (WARNERS)	2.0%
	OTHERS	35.5%

BY RECORD COMPANY

AES (ARTIST ALBUMS)



1	UNIVERSAL MUSIC	37.4%
2	SONY MUSIC	19.6%
3	WARNER MUSIC	14.6%
4	BMG	1.4%
5	XL BEGGARS	1.2%
	OTHERS	25.8%

BY CORPORATE GROUP

1	EMI	12.4%
2	RCA	10.7%
3	POLYDOR	9.0%
4	ISLAND	8.2%
5	WARNER-PARL	7.0%
6	COLUMBIA	5.9%
7	ATLANTIC	5.2%
8	UMR	2.4%
9	RHINO (WARNERS)	2.0%
10	SONY MUSIC CG	1.7%
	OTHERS	35.5%

BY RECORD COMPANY

MARKET STATISTICS - THIS MONTH

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	TOTAL	SALES	SEA2	TOTAL
THIS MONTH	1,115,705	12,778,567,310	810,965,108	115,246,488	1,342,695	180,232	7,970,923	9,493,850	323,927	1,679,524	8,138,252	9,817,777
LAST MONTH	1,394,735	16,003,538,642	976,312,059	144,791,908	1,355,362	210,739	10,036,476	11,602,577	393,821	1,733,975	10,262,423	11,996,398
% CHANGE	-20.0%	-20.2%	-16.9%	-20.4%	-0.9%	-14.5%	-20.6%	-18.2%	-17.7%	-3.1%	-20.7%	-18.2%

Your essential guide to the market shares for this month and 2024. Compiled from Official Charts Company data.

Official Charts Company

YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	42.6%
2	SONY MUSIC	33.3%
3	WARNER MUSIC	4.4%
4	BMG	3.4%
5	CHERRY RED	1.4%
	OTHERS	14.8%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	44.6%
2	SONY MUSIC	13.5%
3	WARNER MUSIC	11.1%
4	BMG	3.7%
5	XL BEGGARS	1.5%
	OTHERS	25.7%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.9%
2	SONY MUSIC	19.8%
3	WARNER MUSIC	14.7%
4	XL BEGGARS	1.1%
5	BMG	1.1%
	OTHERS	26.5%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	31.9%
2	SONY MUSIC	20.1%
3	WARNER MUSIC	17.3%
4	BMG	2.4%
5	XL BEGGARS	1.1%
	OTHERS	27.3%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.9%
2	SONY MUSIC	19.3%
3	WARNER MUSIC	14.7%
4	BMG	1.5%
5	XL BEGGARS	1.3%
	OTHERS	26.4%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.8%
2	SONY MUSIC	19.2%
3	WARNER MUSIC	14.8%
4	BMG	1.4%
5	XL BEGGARS	1.3%
	OTHERS	26.5%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	29.5%
2	EMI	22.2%
3	UMR	13.6%
4	BMG	2.5%
5	COLUMBIA	2.4%
6	POLYDOR	2.4%
7	DECCA	2.1%
8	RHINO (WARNERS)	1.9%
9	CHERRY RED	1.4%
10	ATLANTIC	1.3%
11	ISLAND	1.2%
12	RCA	1.1%
13	DEMON MUSIC	1.0%
14	NOT NOW MUSIC	0.9%
15	NEW STATE	0.9%
	OTHERS	15.6%

ALL ALBUM SALES NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	22.1%
2	POLYDOR	6.3%
3	SONY MUSIC CG	5.9%
4	ISLAND	5.3%
5	WARNER-PARL	4.7%
6	RHINO (WARNERS)	4.3%
7	RCA	4.0%
8	UMR	4.0%
9	COLUMBIA	2.9%
10	BMG	2.9%
11	VIRGIN MUSIC	2.5%
12	DECCA	2.1%
13	ATLANTIC	1.7%
14	CHERRY RED	1.1%
15	COOKING VINYL	0.9%
	OTHERS	29.4%

SINGLES STREAMS NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	10.9%
2	RCA	10.7%
3	POLYDOR	9.5%
4	ISLAND	8.7%
5	WARNER-PARL	6.9%
6	COLUMBIA	6.2%
7	ATLANTIC	5.8%
8	UMR	2.2%
9	RHINO (WARNERS)	1.6%
10	SONY MUSIC CG	1.4%
11	VIRGIN MUSIC	1.4%
12	DECCA	1.4%
13	XL RECORDINGS	0.7%
14	0207 DEF JAM	0.7%
15	BMG	0.7%
	OTHERS	31.2%

SINGLES SALES NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	12.1%
2	EMI	9.4%
3	WARNER-PARL	8.8%
4	POLYDOR	8.2%
5	ISLAND	7.4%
6	ATLANTIC	5.6%
7	COLUMBIA	5.3%
8	UMR	2.7%
9	RHINO (WARNERS)	2.2%
10	SONY MUSIC CG	1.7%
11	BMG	1.6%
12	DECCA	1.4%
13	VIRGIN MUSIC	0.9%
14	XL RECORDINGS	0.6%
15	DEMON MUSIC	0.5%
	OTHERS	31.8%

AES (ALL ALBUMS) NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	11.2%
2	RCA	10.1%
3	POLYDOR	9.2%
4	ISLAND	8.3%
5	WARNER-PARL	6.8%
6	COLUMBIA	5.9%
7	ATLANTIC	5.4%
8	UMR	2.6%
9	RHINO (WARNERS)	2.1%
10	SONY MUSIC CG	2.0%
11	DECCA	1.6%
12	VIRGIN MUSIC	1.4%
13	BMG	1.0%
14	XL RECORDINGS	0.7%
15	0207 DEF JAM	0.6%
	OTHERS	31.3%

AES (ARTIST ALBUMS) NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	11.1%
2	RCA	10.2%
3	POLYDOR	9.2%
4	ISLAND	8.4%
5	WARNER-PARL	6.9%
6	COLUMBIA	5.9%
7	ATLANTIC	5.4%
8	UMR	2.4%
9	RHINO (WARNERS)	2.1%
10	SONY MUSIC CG	1.7%
11	DECCA	1.6%
12	VIRGIN MUSIC	1.4%
13	BMG	1.0%
14	XL RECORDINGS	0.7%
15	0207 DEF JAM	0.6%
	OTHERS	31.4%

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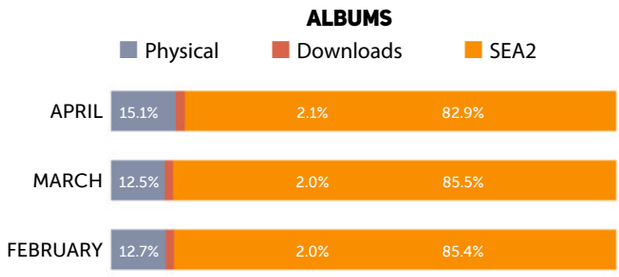

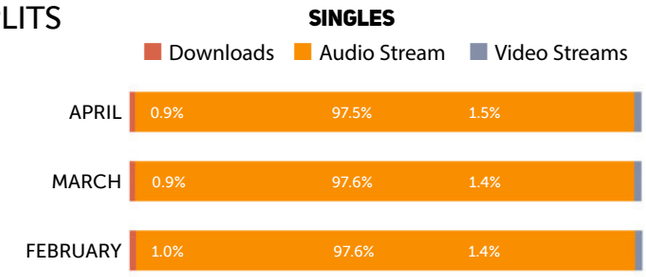

MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	TOTAL	SALES	SEA2	TOTAL
THIS YEAR	4,738,082	53,509,032,948	3,260,038,421	483,856,049	4,849,846	708,094	33,603,311	39,161,251	1,359,118	6,165,003	34,355,367	40,520,370
LAST YEAR	5,037,266	48,196,185,454	3,152,548,634	436,705,837	4,495,545	742,368	30,020,659	35,258,572	1,238,777	5,897,462	30,599,888	36,497,350
% CHANGE	-5.9%	11.0%	3.4%	10.8%	7.9%	-4.6%	11.9%	11.1%	9.7%	4.5%	12.3%	11.0%

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OFFICIAL UK STREAMING TOP 50

Official Streaming Chart

PHOTO: Julia Johnson

TM	ARTIST	TITLE	LABEL
1	Hozier	Too Sweet	*Island*
2	Benson Boone	Beautiful Things	*Warner*
3	Noah Kahan	Stick Season	*Republic*
4	Artemas	I Like The Way You Kiss Me	*Parlophone*
5	Teddy Swims	Lose Control	*Atlantic*
6	Beyoncé	Texas Hold 'Em	*Columbia/Parkwood Ent.*
7	DJO	End Of Beginning	*AWAL/DJO*
8	Ariana Grande	We Can't Be Friends (Wait For Your Love)	*Republic*
9	Dasha	Austin	*Warner*
10	Cassö, Raye & D-Block Europe	Prada	*Ministry Of Sound*
11	Tate McRae	Greedy	*Ministry Of Sound*
12	Michael Marcagi	Scared To Start	*Warner*
13	Taylor Swift Ft Post Malone	Fortnight	*EMI*
14	Sabrina Carpenter	Espresso	*Island*
15	Taylor Swift	Cruel Summer	*EMI*
16	NewEra	Birds In The Sky	*Warner*
17	Future, Metro Boomin & Kendrick Lamar	Like That	*Epic/Freebandz/Republic*
18	Ella Henderson & Rudimental	Alibi	*Atlantic*
19	Mark Ambor	Belong Together	*Hundred Days*
20	Dua Lipa	Training Season	*Warner*
21	Natasha Bedingfield	Unwritten	*Phonogenic*
22	The Blessed Madonna Ft Clementine Douglas	Happier	*FFRR*
23	Sophie Ellis-Bextor	Murder On The Dancefloor	*Polydor*
24	Beyoncé	Jolene	*Columbia/Parkwood Ent.*
25	Bryson Tiller	Whatever She Wants	*Relentless*
26	Jack Harlow	Lovin On Me	*Atlantic*
27	Tyla	Water	*Since '93/RCA*
28	Beyoncé & Miley Cyrus	II Most Wanted	*Columbia/Parkwood Ent.*
29	Sonny Fodera & MK Ft Clementine Douglas	Asking	*Solotoko*
30	Kanye West & Ty Dolla $ign	Carnival	*YZY*
31	Kygo & Ava Max	Whatever	*Columbia/Kygo*
32	YG Marley	Praise Jah In The Moonlight	*YG Marley*
33	Dua Lipa	Houdini	*Warner*
34	Jungle	Back On 74	*Caiola*
35	Ariana Grande	Yes, And?	*Republic*
36	The Killers	Mr Brightside	*Vertigo*
37	Benson Boone	Slow It Down	*Warner*
38	Billy Gillies Ft Hannah Boleyn	DNA (Loving You)	*Atlantic*
39	Olivia Rodrigo	Obsessed	*Geffen*
40	SZA	Saturn	*RCA/Top Dawg*
41	Taylor Swift	The Tortured Poets Department	*EMI*
42	Bakar	Hell N Back	*Black Butter*
43	Good Neighbours	Home	*Some Action*
44	Calvin Harris & Rag'N'Bone Man	Lovers In A Past Life	*Columbia*
45	Lewis Capaldi	Someone You Loved	*EMI*
46	Taylor Swift	Down Bad	*EMI*
47	Taylor Swift	I Can Do It With A Broken Heart	*EMI*
48	Taylor Swift	So Long, London	*EMI*
49	Miley Cyrus	Flowers	*Columbia*
50	Olivia Rodrigo	Vampire	*Geffen*

OFFICIAL COMPILATIONS TOP 50

TM	TITLE	LABEL	DISTRIBUTOR
1	Now That's What I Call Music! 117	Sony Music CG/EMI	UDS
2	Hazbin Hotel: Season One – OST	A24	Secretly
3	The Greatest Showman – OST	Atlantic	Arvato
4	Hamilton	Atlantic	Arvato
5	Barbie The Album – OST	Atlantic	Arvato
6	Suicide Squad: The Album – OST	Atlantic	Arvato
7	Mamma Mia!	Polydor	UDS
8	Moana – OST	Walt Disney	UDS
9	Now That's What I Call Music! 17	Sony Music CG/EMI	UDS
10	Frozen – OST	Walt Disney	UDS
11	Wish – OST	Walt Disney	UDS
12	Now That's What I Call Jukebox Classics	Sony Music CG/EMI	UDS
13	Disney's Lullaby Album	Walt Disney	UDS
14	Six: The Musical	Loud Mouth	Absolute UDS
15	Encanto – OST	Walt Disney	UDS
16	The Best Northern Soul Album In The World...	Sony Music CG/Spectrum	UDS
17	Fifty Shades Of Grey – OST	Republic	UDS
18	Eurovision Song Contest: Malmö 2024	UMR	UDS
19	Wonka	Mutant	Rom/UDS
20	Mamma Mia! Here We Go Again	Polydor	UDS
21	Frozen II – OST	Walt Disney	UDS
22	The Lion King – OST	Walt Disney	UDS
23	Now That's What I Call Country (2024)	Sony Music CG/EMI	UDS
24	Now 12" 80s: 1982 – Part 2	Sony Music CG/EMI	UDS
25	Grease – OST	Polydor	UDS
26	Sing – OST	Republic	UDS
27	Sing 2 – OST	Island	UDS
28	Metro Boomin Pts Spider-Man: Across The...	Republic	UDS
29	Trolls Band Together – OST	RCA	UDS
30	Phil Collins Plays Well With Others	Rhino	Arvato
31	A Star Is Born – OST	Interscope	UDS
32	Now That's What I Call Unforgettable	Sony Music CG/EMI	UDS
33	La La Land – OST	Interscope/Polydor	UDS
34	Now That's What I Call Pop Gold	Sony Music CG/EMI	UDS
35	Now That's What I Call 40 Years	Sony Music CG/EMI	UDS
36	The Hits Album: Floorfillers – Throwback	Sony Music CG/Spectrum	UDS
37	Eurovision Song Contest: Liverpool 2023	UMR	UDS
38	Aladdin – OST	Walt Disney	UDS
39	Descendants 3 – OST	Walt Disney	UDS
40	No 1s: 60s	Sony Music CG/Spectrum	UDS
41	Mean Girls	Interscope	UDS
42	#2s & #3s – 60s	Sony Music CG/Spectrum	UDS
43	The Fault In Our Stars – OST	Atlantic	Arvato
44	Descendants 2 – OST	Walt Disney	UDS
45	Spider-Man: Into The Spider-Verse – OST	Republic	UDS
46	The Best R&B Classics Album In The World...	Sony Music CG/Spectrum	UDS
47	Dear Evan Hansen	Atlantic	Arvato
48	Wicked	Decca	UDS
49	Pitch Perfect	Island	UDS
50	Now That's What I Call Music! 116	Sony Music CG/EMI	UDS

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OFFICIAL VINYL TOP 50s

OFFICIAL VINYL SINGLES

TM	ARTIST	TITLE	LABEL
1	Oasis	Supersonic	Big Brother
2	Olivia Rodrigo	Stick Season	Interscope
3	Kate Bush	Eat The Music	Fish People
4	Queen	Cool Cat	EMI
5	Noel Gallagher's High Flying...	In A Little While	Sour Mash
6	ABBA	Waterloo	Polydor
7	Paul Weller	Soul Wandering	Polydor
8	U2	Atomic City	Island
9	John Lennon	Mind Games	Apple Corps
10	G.B.I.	The Regulator	Megaforce
11	Morrissey & Siouxsie	Interlude	Parlophone
12	Daft Punk	Something About Us	Parlophone
13	David Byrne & Paramore	Hard Times/Burning Down The House	Fine Print
14	Mark Knopfler's Guitar Heroes	Going Home (Theme From Local Hero)	BMG
15	Miles Kane	Mr. Midnight	Modern Sky
16	Holly Humberstone & Muna	Into Your Room	Polydor
17	Eric Cantona	I Love You So Much	Barclay
18	Public Service Broadcasting	Gagarin	Test Card
19	The Charlatans	Indian Rope	Island
20	Steps	Deeper Shade Of Blue	Jive
21	Boygenius	Black Hole	Interscope
22	Frank Turner	Girl From The Record Shop	Xtra Mile
23	Pearl Jam	Dark Matter	Monkeywrench World...
24	Everything But The Girl	Nothing Left To Lose	Buzzin' Fly
25	When Rivers Meet	Golden	One Road
26	Lulu	The Man With The Golden Gun	Demon
27	The Lightning Seeds	Pure	Virgin
28	Barry Gray	Stingray	Silva Screen
29	Mark Knopfler	Mr. Solomons Said	EMI
30	Air	Kelly Watch The Stars	Parlophone
31	Lil Peep	Star Shopping	Urban Empire
32	Pete Wylie & The Mighty Wah!	Heart As Big As Liverpool	Chrysalis
33	ABBA	Honey, Honey	Polar
34	Barry Gray	UFO	Silva Screen
35	Prefab Sprout	Lions In My Own Garden (Exit Someone)	Sony
36	Bloc Party	High Life	Infectious
37	Celeste	Everyday	Polydor
38	Tom Jones	It's Not Unusual	Decca
39	86TVs	Worn Out Buildings	Parlophone
40	Jane Weaver	Quantify	Fire
41	Pharoah Sanders	Harvest Time	Luaka Bop
42	Dexys	Dance With Me	100%
43	Josh Wink	Higher State Of Consciousness	Strictly Rhythm
44	Kate Nash	Back At School	Kill Rock Stars
45	Sinéad O'Connor	You Made Me The Thief Of Your Heart	Chrysalis
46	Billie Eilish	What Was I Made For?	Interscope
47	The Cramps	Ultra Twist	Sony
48	Bryan Ferry	The Right Stuff	Virgin
49	Sleater-Kinney	This Time	Loma Vista
50	Tom Tom Club	Genius Of Love 2001	Because

OFFICIAL VINYL ALBUMS

TM	ARTIST	TITLE	LABEL
1	Taylor Swift	The Tortured Poets Department	EMI
2	The Libertines	All Quiet On The Eastern Esplanade	EMI
3	Beyoncé	Cowboy Carter	Columbia/Parkwood Ent.
4	The K's	I Wonder If The World Knows?	LAB
5	James	Yummy	Nothing But Love
6	Pink Floyd	The Dark Side Of The Moon	Rhino
7	English Teacher	This Could Be Texas	Island
8	Blur	Parklife	Parlophone
9	Vampire Weekend	Only God Was Above Us	Columbia
10	Fleetwood Mac	Rumours	WEA
11	Khruangbin	A La Sala	Dead Oceans
12	Linkin Park	Papercuts: Singles Collection 2000-2023	Warner
13	The 1975	Live From Gorilla	Polydor/UMR
14	Pearl Jam	Dark Matter	EMI
15	Ride	Interplay	Wichita
16	David Bowie	Waiting In The Sky (Before The Starman...)	Parlophone
17	Conan Gray	Found Heaven	Island
18	Kris Barras Band	Halo Effect	Earache
19	Lana Del Rey	Did You Know That There's A Tunnel Under...	Polydor
20	Amy Winehouse	Back To Black	Island
21	Mark Knopfler	One Deep River	EMI
22	Bob Vylan	Humble As The Sun	Ghost Theatre
23	The Black Keys	Ohio Players	Nonesuch
24	Black Sabbath	Paranoid	Sanctuary
25	Orbital	Orbital	London
26	Maggie Rogers	Don't Forget Me	Polydor
27	Noah Kahan	I Was / I Am	Republic
28	Feeder	Black/Red	Big Teeth
29	Nia Archives	Silence Is Loud	Island
30	Manic Street Preachers	Lifeblood	Sony Music CG
31	Hozier	Wasteland, Baby!	Island
32	Olivia Rodrigo	Guts	Geffen
33	Gun	Hombres	Cooking Vinyl
34	Bob Marley & The Wailers	Legend	Tuff Gong
35	Ariana Grande	Eternal Sunshine	Republic
36	Maisie Peters	The Good Witch	Atlantic/Gingerbread Man
37	Girl In Red	I'm Doing It Again Baby!	Columbia
38	The Stone Roses	The Stone Roses	Silvertone
39	Taylor Swift	1989 (Taylor's Version)	EMI
40	Pulp	Intro: The Gift Recordings	Island/UMR
41	Talking Heads	Live On Tour	Rhino
42	Lily Allen	It's Not Me, It's You	Regal
43	Sum 41	Heaven :x: Hell	Rise
44	Bruce Springsteen	Best Of	Sony Music CG
45	Noah Kahan	Stick Season	Republic
46	Taylor Swift	Midnights	EMI
47	Bodega	Our Brand Could Be Yr Life	Chrysalis
48	Liam Gallagher & John Squire	Liam Gallagher & John Squire	Warner
49	Catfish & The Bottlemen	The Balcony	Communion
50	The Cure	The Top	Polydor/UMR

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SPECIALIST ALBUMS TOP 20s

Official Charts Company

OFFICIAL AMERICANA TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Beyoncé	Cowboy Carter	Columbia/Parkwood
2	Noah Kahan	Stick Season	Republic
3	Mark Knopfler	One Deep River	EMI
4	The Black Keys	Ohio Players	Nonesuch
5	Maggie Rogers	Don't Forget Me	Polydor
6	Bruce Springsteen	Best Of	Sony Music CG
7	Zach Bryan	Zach Bryan	Warner
8	Lizzy McAlpine	Older	Columbia
9	Kacey Musgraves	Deeper Well	Interscope
10	When Rivers Meet	Breakers Of Chains Tour – Live	One Road
11	Boygenius	The Record	Interscope
12	Adrianne Lenker	Bright Future	4AD
13	Sheryl Crow	Evolution	Big Machine
14	Lucy Rose	This Ain't The Way You Go Out	Communion
15	Myles Smith	You Promised A Lifetime	RCA
16	Zach Bryan	American Heartbreak	Warner
17	Lainey Wilson	Bell Bottom Country	Broken Bow
18	Bailey Zimmerman	Religiously The Album	Parlophone
19	Waxahatchee	Tigers Blood	Anti–
20	Chris Stapleton	Higher	EMI

OFFICIAL CLASSICAL ARTIST TOP 20 ALBUMS

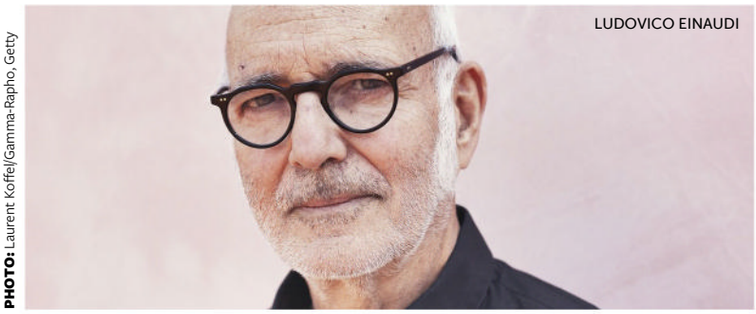
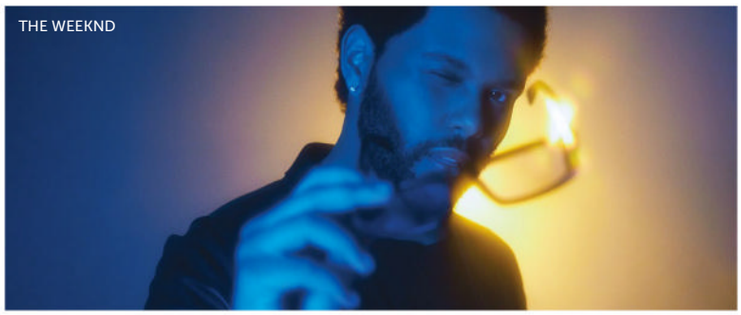


PHOTO: Laurent Koffel/Gamma-Rapho, Getty

TM	ARTIST	TITLE	LABEL
1	Ludovico Einaudi	Islands: Essential Einaudi	Decca
2	André Rieu & Johann Strauss Or.	Jewels Of Romance	Decca
3	Max Richter	Sleep	Deutsche Grammophon
4	Alan Menken	The Little Mermaid – OST	Walt Disney
5	Ludovico Einaudi	Underwater	Decca
6	Jóhann Jóhannsson	The Theory Of Everything – OST	Back Lot
7	Ludovico Einaudi	In A Time Lapse	Decca
8	Howard Shore	The Lord Of The Rings: Trilogy – OST	Reprise
9	Hans Zimmer & Lisa Gerrard	Gladiator – OST	Decca
10	Ludwig Göransson	Oppenheimer – OST	Mondo
11	LPO & Parry	The 50 Greatest Pieces Of Classical Music	X5
12	Ludovico Einaudi	The Royal Albert Hall Concert	Decca
13	Max Richter	Voyager – Essential	Deutsche Grammophon
14	Howard Shore	The Lord Of The Rings – OST	Reprise
15	Max Richter	The Blue Notebooks	Deutsche Grammophon
16	Hans Zimmer	The World Of Hans Zimmer: A Symphonic	Sony Classical
17	Ludovico Einaudi	Celebration	Decca
18	Lang Lang	Una Mattina	Deutsche Grammophon
19	Lang Lang	The Disney Book	Deutsche Grammophon
20	André Rieu & Johann Strauss Or.	Piano Book	Decca

OFFICIAL HIP-HOP & R&B TOP 20 ALBUMS



TM	ARTIST	TITLE	LABEL
1	The Weeknd	The Highlights	Republic/XO
2	Eminem	Curtain Call: The Hits	Interscope
3	Future & Metro Boomin	We Don't Trust You	RCA
4	SZA	SOS	RCA
5	Post Malone	The Diamond Collection	Republic
6	Amy Winehouse	Back To Black	Island
7	J Cole	Might Delete Later	Interscope
8	50 Cent	Best Of	Polydor/UMR
9	Eminem	Curtain Call 2	Interscope
10	Kanye West	Graduation	Roc-A-Fella
11	Whitney Houston	I Will Always Love You: The Best Of...	Arista
12	Tyla	Tyla	Since '93/RCA
13	Future & Metro Boomin	We Still Don't Trust You	Epic/Freebandz/Republic
14	Travis Scott	Utopia	RCA
15	Rihanna	Good Girl Gone Bad	Def Jam
16	The Weeknd	Starboy	Republic/XO
17	Drake	For All The Dogs	OVO/Republic
18	Xxxtentacion	Look At Me: The Album	Columbia
19	Chris Brown	11:11	Chris Brown Ent./RCA
20	50 Cent	Get Rich Or Die Tryin'	Interscope

OFFICIAL JAZZ TOP 20 ALBUMS

PHOTO: Patrick Demarchelier

TM	ARTIST	TITLE	LABEL
1	Sade	The Best Of	Epic
2	Amy Winehouse	Frank	Island
3	Glen Miller	From Rags To Riches	Jazz Band
4	Sade	Lovers Live	Epic
5	Laufey	Bewitched	AWAL/Laufey
6	Norah Jones	Come Away With Me	Blue Note
7	Ella Fitzgerald	Gold	Verve
8	Sade	Lovers Rock	Epic
9	Nat King Cole	The Absolutely Essential Collection	Big3
10	Nat King Cole	The Very Best Of	Acrobat
11	Nat King Cole	The Unforgettable	Virgin
12	Nat King Cole	Stardust	Woowi
13	Miles Davis	Kind Of Blue	Columbia
14	Laufey	Everything I Know About Love	AWAL/Laufey
15	Shabaka	Perceive Its Beauty Acknowledge Its Grace	Impulse
16	Sade	Love Deluxe	Epic
17	Nina Simone	See-Line Woman: The Best Of...	Spectrum
18	Norah Jones	iTunes Originals	Virgin
19	Nina Simone	Feeling Good	Verve
20	Nat King Cole	The Nat King Cole Story	Black Sheep

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Official Charts Company

SPECIALIST ALBUMS TOP 20s

OFFICIAL COUNTRY ARTIST TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Beyoncé	Cowboy Carter	Columbia/Parkwood Ent.
2	Morgan Wallen	One Thing At A Time	Big Loud/EMI
3	Taylor Swift	Fearless (Taylor's Version)	EMI
4	Luke Combs	This One's For You	Sony Music CG
5	Luke Combs	Gettin' Old	Sony Music CG
6	Zach Bryan	Zach Bryan	Warner
7	Luke Combs	What You See Is What You Get	Sony Music CG
8	Kacey Musgraves	Deeper Well	Interscope
9	Taylor Swift	Taylor Swift	Mercury
10	Morgan Wallen	Dangerous: The Double Album	Big Loud/EMI
11	Shania Twain	Come On Over	UMR
12	Zach Bryan	American Heartbreak	Warner
13	Luke Combs	Growin' Up	Sony Music CG
14	Chris Stapleton	Traveller	Mercury Nashville
15	Lainey Wilson	Bell Bottom Country	Broken Bow
16	Bailey Zimmerman	Religiously The Album	Parlophone
17	Chris Stapleton	Higher	EMI
18	Glen Campbell	Adiós	UMR
19	Glen Campbell	Gentle On My Mind	UMR/Virgin
20	Jordan Davis	Bluebird Days	Snakefarm

OFFICIAL DANCE TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Joel Corry	Another Friday Night	Atlantic
2	Fred Again..	USB	Atlantic
3	David Guetta	One Love	Parlophone
4	Tiësto	Drive	Atlantic
5	Calvin Harris	18 Months	Columbia
6	Orbital	Orbital	London
7	Robin Schulz	Prayer	Atlantic
8	Meduza	Meduza	Island
9	David Guetta	Nothing But The Beat	Parlophone
10	David Guetta	Nothing But The Beat 2.0	Parlophone
11	Prodigy	Their Law – The Singles 1990-2005	XL
12	Disclosure	Settle	Island/UMR
13	Sigala	Every Cloud – Silver Linings	Ministry Of Sound
14	Calvin Harris	Motion	Columbia
15	Jax Jones	Snacks	Polydor
16	Britney Spears	B In The Mix: The Remixes – Vol 2	Jive
17	Black Eyed Peas	The Beginning	Interscope
18	Major Lazer	Essentials	Because
19	Jazzy	Constellations	Chaos
20	Odetari	Xiii Sorrows	APG

OFFICIAL FOLK TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Myles Smith	You Promised A Lifetime	RCA
2	Martin Simpson	Skydancers	Topic
3	The Staves	All Now	Communion
4	Johnny Flynn & Robert Macfarlane	The Moon Also Rises	Transgressive
5	This Is The Kit	Live At Minack Theatre	Rough Trade
6	The Mary Wallopers	Irish Rock N Roll	BC
7	Sam Lee	Songdreaming	Cooking Vinyl
8	Katherine Priddy	The Pendulum Swing	Cooking Vinyl
9	The Wandering Hearts	Mother	Chrysalis
10	Fisherman's Friends	All Aboard	Island
11	Dana Gavanski	Late Slap	Full Time Hobby
12	Lankum	False Lankum	Rough Trade
13	Bryn Terfel	Sea Songs	Deutsche Grammophon
14	John Smith	The Living Kind	Commoner
15	Tumbling Paddies	The Journey So Far (Live)	Sharpe
16	Grace Petrie	Build Something Better	Robot Needs Home
17	Blackmore's Night	Shadow Of The Moon – 25th Anniversary	Ear
18	The Longest Johns	Voyage	Jetsam
19	Billie Marten	Drop Cherries	Fiction
20	Skerryvore	Tempus	Cooking Vinyl

OFFICIAL ROCK & METAL TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Linkin Park	Papercuts (Singles Collection 2000-2023)	Warner
2	Kris Barras Band	Halo Effect	Earache
3	Pearl Jam	Dark Matter	EMI
4	Foo Fighters	The Essential	Sony Music CG
5	Green Day	Greatest Hits: God's Favorite Band	Reprise
6	Nirvana	Nirvana	Geffen
7	Gun	Hombres	Cooking Vinyl
8	Guns N' Roses	Greatest Hits	Geffen
9	Nirvana	Nevermind	Geffen/UMR
10	Linkin Park	Hybrid Theory	Warner
11	Nickelback	The Best Of Nickelback, Vol 1	Rhino
12	AC/DC	Iron Man 2 – OST	Columbia
13	Sum 41	Heaven :x: Hell	Rise
14	Blink 182	Greatest Hits	Geffen
15	System Of A Down	System Of A Down	American
16	Guns N' Roses	Appetite For Destruction	Polydor/UMR
17	Green Day	American Idiot	Reprise
18	Slipknot	Antennas To Hell	Roadrunner
19	Nirvana	In Utero	Geffen
20	Linkin Park	Meteora	Warner

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UK AIRPLAY

CHARTS KEY
HIGHEST NEW ENTRY
HIGHEST CLIMBER
PLAY/AUDIENCE INCREASE
TREND INCREASE +50%

RADIO MONITOR we're always listening

Music Week's UK and EU Radio Airplay chart based on RadioMonitor data ©.

UK RADIO AIRPLAY TOP 50

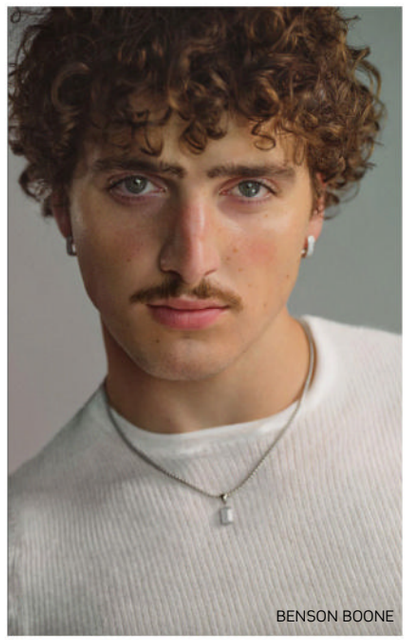
TM	LM	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND%	STNS	IMPACTS	TREND%
1	1	Beyoncé Texas Hold 'Em Columbia/Parkwood Ent.	SME	24,469	3%	253	227.65	-14%
2	3	Teddy Swims Lose Control Atlantic	WMG	28,019	5%	247	227.27	6%
3	4	Noah Kahan Stick Season Republic	UMG	22,600	-2%	229	180.79	0%
4	8	Benson Boone Beautiful Things Warner	WMG	20,346	103%	214	162.55	46%
5	NEW	Perrie Forget About Us Columbia	SME	11,135	-	222	153.41	-
6	2	Calvin Harris & Rag'N'Bone Man Lovers In A Past... Columbia	SME	20,899	0%	246	144.93	-36%
7	NEW	Hozier Too Sweet Island	UMG	4,783	3268%	207	127.9	4898%
8	9	Kygo & Ava Max Whatever Columbia/Kygo	SME	18,108	2%	229	123.95	15%
9	NEW	Dasha Austin Warner	WMG	8,618	1334%	195	122.4	926%
10	16	Ariana Grande We Can't Be Friends (Wait...) Republic	UMG	9,113	163%	219	96.32	13%
11	NEW	Take That You And Me EMI	UMG	2,810	1635%	154	92.05	867%
12	29	Rudimental & Skepsis Ft... Green & Gold Columbia	SME	6,421	49%	124	91.49	69%
13	NEW	Dua Lipa Illusion Warner	WMG	3,255	-	214	89.02	-
14	11	Galantis/D.Guetta & 5 Seconds Of Summer Lighter Big Beat	WMG	12,701	43%	209	88.5	-11%
15	NEW	Becky Hill Outside Of Love Polydor	UMG	11,833	1333%	197	78.66	797%
16	45	Jax Jones & Zoe Wees Never Be Lonely Polydor	UMG	10,785	35%	141	77.28	72%
17	NEW	Olly Alexander Dizzy Polydor	UMG	4,088	26%	149	77.03	372%
18	13	Z.Larsson/D.Guetta On My... Black Butter/Parlophone	SME/WMG	13,244	-15%	147	76.24	-20%
19	20	Becky Hill & David Guetta Remember Polydor	UMG	6,965	3%	174	75.99	10%
20	NEW	Pet Shop Boys Dancing Star Parlophone	WMG	1,223	-	150	74.15	-
21	15	Rema/S.Gomez Calm Down Jonzing Worldwide/Mavin	UMG	8,669	-16%	145	74.1	-14%
22	NEW	Sabrina Carpenter Espresso Island	UMG	4,617	-	154	73.95	-
23	14	Dua Lipa Houdini Warner	WMG	12,141	-19%	237	73.83	-22%
24	NEW	Liam Gallagher & John Squire Raise Your Hands Warner	WMG	812	256%	34	72.56	664%
25	10	Ella Henderson & Rudimental Alibi Atlantic	WMG	12,322	-1%	222	72.09	-29%
26	NEW	Bon Jovi Legendary EMI	UMG	1,772	295%	92	71.17	120%
27	5	Dua Lipa Training Season Warner	WMG	8,925	-21%	242	67.4	-57%
28	18	Taylor Swift Cruel Summer EMI	UMG	9,710	-10%	219	65.35	-13%
29	NEW	Taylor Swift Ft Post Malone Fortnight EMI	UMG	3,574	-	189	64.41	-
30	23	Paul Russell Lil Boo Thang RCA	SME	9,589	-16%	136	60.75	-7%
31	12	Justin Timberlake Selfish RCA	SME	9,716	-40%	171	57.87	-40%
32	40	DJO End Of Beginning AWAL/DJO	SME	2,401	27%	163	55.41	18%
33	NEW	Good Neighbours Home Some Action	UMG	995	348%	28	54.99	278%
34	49	Liam Payne Teardrops EMI	UMG	3,701	-20%	107	54.99	30%
35	43	Charli XCX Von Dutch Atlantic	WMG	2,152	35%	46	54.38	17%
36	NEW	Muni Long Made For Me Def Jam	UMG	2,292	45%	97	54.08	67%
37	NEW	Meghan Trainor & T-Pain Been Like This Epic	SME	4,422	234%	117	51.8	268%
38	42	SZA Saturn RCA/Top Dawg	SME	1,557	18%	49	51.14	10%
39	NEW	Artemas I Like The Way You Kiss Me Parlophone	WMG	2,237	4871%	117	51.09	3048%
40	31	Harry Styles As It Was Columbia	SME	6,526	-3%	238	50.97	0%
41	NEW	Griff Miss Me Too Warner	WMG	1,705	65%	51	47.98	438%
42	21	Anne-Marie/Shania Twain Unhealthy Atlantic/Asylum/EMI	WMG/UMG	7,638	-23%	179	45.77	-32%
43	NEW	Olivia Rodrigo Obsessed Geffen	UMG	2,684	559%	121	45.65	216%
44	NEW	Bryson Tiller Whatever She Wants Relentless	SME	1,520	111%	55	45.38	139%
45	NEW	Nathan Dawe We Ain't Here For Long Atlantic	WMG	5,837	15%	140	45.09	27%
46	NEW	Madison Beer Make You Mine Epic	SME	2,392	163%	47	44.19	66%
47	25	Taylor Swift Is It Over Now? (Taylor's Version) EMI	UMG	6,601	-26%	149	43.12	-29%
48	33	Lewis Capaldi Strangers Vertigo	UMG	6,580	-34%	98	42.64	-14%
49	NEW	Tom Walker Head Underwater Relentless	SME	4,830	18%	108	42.53	62%
50	28	Miley Cyrus Flowers Columbia	SME	5,813	-17%	233	41.99	-23%

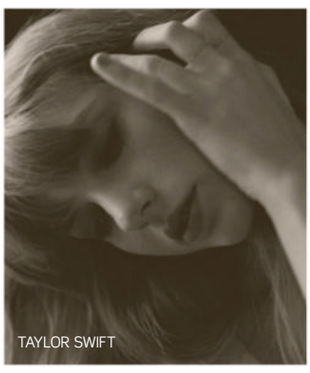
UK TV AIRPLAY TOP 50

TM	LM	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND%	STNS
1	3	Calvin Harris & Rag'N'Bone Man Lovers In... / Columbia	SME	894	24%	6
2	6	Beyoncé Texas Hold 'Em / Columbia/Parkwood Ent.	SME	756	10%	6
3	48	Rudimental & Skepsis Ft... Green & Gold / Columbia	SME	739	273%	5
4	4	Benson Boone Beautiful Things / Warner	WMG	718	2%	4
5	NEW	Olivia Rodrigo Obsessed / Geffen	UMG	699	-	5
6	5	Kygo & Ava Max Whatever / Columbia/Kygo	SME	674	-4%	4
7	1	Dua Lipa Training Season / Warner	WMG	661	-18%	5
8	13	Michael Marcagi Scared To Start / Warner	WMG	621	34%	6
9	NEW	Bryson Tiller Whatever She Wants / Relentless	SME	562	204%	6
10	21	Ariana Grande We Can't Be Friends (Wait...) / Republic	UMG	553	49%	4
11	24	Jax Jones & Zoe Wees Never Be Lonely / Polydor	UMG	548	61%	5
12	11	Cassö, Raye & D-Block Europe Prada / Ministry Of Sound	SME	512	-4%	5
13	10	Noah Kahan Stick Season / Republic	UMG	498	-21%	5
14	12	Tyla Water / Since '93/RCA	SME	476	-6%	5
15	NEW	Nathan Dawe We Ain't Here For Long / Atlantic	WMG	460	171%	5
16	9	Jack Harlow Lovin On Me / Atlantic	WMG	450	-29%	5
17	NEW	Dasha Austin / Warner	WMG	437	-	5
18	27	Charli XCX Von Dutch / Atlantic	WMG	399	28%	5
19	7	Becky Hill & Sonny Fodera Never Be Alone / Polydor	UMG	371	-46%	4
20	2	Ariana Grande Yes, And? / Republic	UMG	369	-49%	4
21	8	Paul Russell Lil Boo Thang / RCA	SME	360	-45%	5
22	15	Zara Larsson You Love Who You Love / Black Butter	SME	360	-21%	2
23	NEW	Galantis/D.Guetta/5 Seconds Of... Lighter / Big Beat	WMG	346	361%	2
24	NEW	Doja Cat Ft Teezo Touchdown Masc / Ministry Of Sound	SME	345	-	6
25	NEW	Benson Boone Slow It Down / Warner	WMG	342	-	6
26	NEW	Hozier Too Sweet / Island	UMG	338	-	5
27	22	Kenya Grace Strangers / FFRR	WMG	333	-4%	5
28	20	Jazzy Shooting Star / Chaos	UMG	317	-17%	3
29	NEW	Becky Hill Outside Of Love / Polydor	UMG	302	-	4
30	30	Tate McRae Greedy / Ministry Of Sound	SME	296	-1%	4
31	NEW	NewEra Birds In The Sky / Warner	WMG	291	-	4
32	41	Muni Long Made For Me / Def Jam	UMG	287	30%	3
33	NEW	Perrie Forget About Us / Columbia	SME	284	-	5
34	NEW	Meghan Trainor & T-Pain Been Like This / Epic	SME	284	-	4
35	NEW	Artemas I Like The Way You Kiss Me / Parlophone	WMG	283	-	4
36	14	Justin Timberlake Selfish / RCA	SME	275	-40%	3
37	29	Olly Alexander Dizzy / Polydor	UMG	263	-12%	5
38	NEW	Flo Walk Like This / Island	UMG	259	191%	4
39	NEW	Dua Lipa Illusion / Warner	WMG	255	-	4
40	NEW	Sabrina Carpenter Espresso / Island	UMG	248	-	4
41	26	Sabrina Carpenter Feather / Polydor	UMG	244	-23%	4
42	NEW	Liam Payne Teardrops / EMI	UMG	237	186%	2
43	NEW	Justin Timberlake No Angels / RCA	SME	236	54%	5
44	33	Natasha Bedingfield Unwritten / Phonogenic	SME	232	-17%	5
45	36	Doja Cat Paint The Town Red / Ministry Of Sound	SME	227	-10%	5
46	39	Ella Henderson & Rudimental Alibi / Atlantic	WMG	219	-8%	2
47	16	21 Savage Redrum / Columbia	SME	218	-50%	5
48	NEW	DJO End Of Beginning / AWAL/DJO	IND.	216	26%	4
49	NEW	V Fri(end)s / BigHit	UMG	215	172%	4
50	23	Pharrell Williams & Miley Cyrus Doctor... / Columbia	SME	214	-38%	5

EU RADIO AIRPLAY TOP 50

TM	ARTIST/TITLE		COMPANY	CORP GROUP	PLAYS	STNS	IMPACTS
1	Beyoncé	Texas Hold 'Em	RCA	SME	111,570	1,664	2,674.80m
2	Cyril	Stumblin' In	Spinnin' Records	WMG	68,209	1,015	2,197.00m
3	Benson Boone	Beautiful Things	Warner Records	WMG	91,521	1,327	2,172.04m
4	Kygo & Ava Max	Whatever	Sony Music	SME	98,562	1,303	2,074.09m
5	Dua Lipa	Training Season	Warner Records	WMG	86,186	1,518	1,988.28m
6	Teddy Swims	Lose Control	Warner Music New	WMG	105,282	1,567	1,923.16m
7	Dua Lipa	Houdini	Warner Records	WMG	76,790	1,607	1,740.70m
8	Ofenbach feat. Norma..	Overdrive	Warner Music Frar	WMG	54,199	960	1,386.19m
9	Lost Frequencies fea..	Head Down	Insanity Records	SME	44,966	719	1,285.23m
10	Purple Disco Machine..	Beat Of Your Heart	Insanity Records	SME	52,815	930	1,260.78m
11	Calvin Harris x Rag'..	Lovers In A Past Life	Columbia	SME	77,900	1,292	1,099.44m
12	Sia	Gimme Love	Warner Music	WMG	36,800	880	1,036.27m
13	Tate McRae	greedy	Ministry Of Sound	SME	54,270	1,148	1,002.47m
14	Taylor Swift	Cruel Summer	Universal Music	UMG	36,523	1,061	834.65m
15	Robin Schulz & Rita ..	I'll Be There	Warner Music Cen	WMG	27,256	512	821.16m
16	David Guetta & OneRe..	I Don't Wanna Wait	Warner Records	WMG	38,707	1,213	793.30m
17	Kenya Grace	Strangers	Warner Records	WMG	41,909	918	791.85m
18	Miley Cyrus	Flowers	Sony Music	SME	33,389	1,681	769.52m
19	Pink	All Out Of Fight	RCA	SME	13,891	349	760.43m
20	Ariana Grande	we can't be friends ..	Universal Music	UMG	43,567	1,087	758.58m
21	Jax Jones & Zoe Wees	Never Be Lonely	Polydor	UMG	40,825	763	737.07m
22	Pierre Garnier	Ceux Qu'on Était	Sony Music	SME	14,554	177	736.51m
23	Ray Dalton	ALL WE GOT	Sony Music	SME	25,464	426	704.91m
24	Justin Timberlake	Selfish	RCA	SME	48,635	1,020	695.27m
25	Disturbed	The Sound Of Silence..	Spinnin' Records	WMG	18,169	519	638.47m
26	Noah Kahan	Stick Season	Universal Music	UMG	41,884	788	593.21m
27	Zerb & Sofiya Nzau	Mwaki	Th3rd Brain	Ind.	38,492	781	591.85m
28	Joseph Kamel & Julie..	Beau	Sony Music	SME	11,849	166	587.40m
29	Shakira feat. Cardi B	Punteria	Sony Music	SME	23,930	662	577.28m
30	Artemas	I Like The Way You K..	Warner Records	WMG	21,372	732	561.15m
31	Loi	Am I Enough	ADA Global	Ind.	16,796	275	558.59m
32	Nico Santos feat. Fa..	Where You Are	Universal Music	UMG	22,402	305	552.25m
33	Loreen	Is It Love	Universal Music	UMG	19,042	475	551.15m
34	Zara Larsson	Memory Lane	Sony Music	SME	17,813	265	548.66m
35	KAMRAD	So Good	Sony Music	SME	16,850	327	543.83m
36	Kolors, The	Un ragazzo una ragazza	Warner Music Italy	WMG	20,953	461	540.13m
37	Ariana Grande	yes, and?	Republic Records	UMG	48,310	1,224	539.11m
38	Pharrell Williams x ..	Doctor (Work It Out)	RCA	SME	32,214	956	531.38m
39	Leony	Simple Life	Kontor Records	Ind.	17,858	326	521.13m
40	Taylor Swift	Is It Over Now (Tayl..	EMI	UMG	26,751	687	519.29m
41	Iñigo Quintero	Si No Estás	Acqustic	Ind.	12,712	296	499.86m
42	Selena Gomez	Love On	Universal Music	UMG	26,147	677	496.93m
43	Kungs & David Guetta..	All Night Long	EMI	UMG	28,469	755	491.82m
44	Benjamin Ingrosso wi..	Kite	Universal Music	UMG	21,027	492	476.43m
45	Lost Frequencies	The Feeling	disco:wax	SME	14,670	561	442.62m
46	ISAAK	Always On The Run	Good Kid Records	UMG	12,180	252	439.52m
47	Hozier	Too Sweet	Universal Music	UMG	22,301	1,070	432.62m
48	twocolors x Safri Du..	Cynical	Universal Music	UMG	19,213	527	432.52m
49	Måneskin	VALENTINE	Columbia	SME	8,976	180	430.23m
50	Harry Styles	As It Was	Sony Music	SME	23,030	1,534	429.59m





STREAMING

Spotify

GLOBAL

TM	ARTIST/TITLE
1	Artemas I Like The Way You Kiss Me
2	Hozier Too Sweet
3	Benson Boone Beautiful Things
4	FloyyMenor, Cris Mj Gata Only
5	DJO End Of Beginning
6	Ariana Grande We Can't Be Friends (Wait For...)
7	Future, Metro Boomin, Kendrick... Like That
8	Tate McRae Greedy
9	Teddy Swims Lose Control
10	Illit Magnetic
11	Beyoncé Texas Hold 'Em
12	Taylor Swift Cruel Summer
13	The Weeknd One Of The Girls (with Jennie...)
14	¥$ Carnival
15	Taylor Swift Fortnight (feat. Post Malone)
16	Noah Kahan Stick Season
17	Feid, Atl Jacob Luna
18	SZA Saturn
19	Natanael Cano, Oscar Maydon Madonna
20	Mitski My Love Mine All Mine

EUROPE

TM	ARTIST/TITLE
1	Artemas I Like The Way You Kiss Me
2	Benson Boone Beautiful Things
3	Hozier Too Sweet
4	FloyyMenor, Cris Mj Gata Only
5	DJO End Of Beginning
6	Teddy Swims Lose Control
7	Beyoncé Texas Hold 'Em
8	Tate McRae Greedy
9	Ariana Grande We Can't Be Friends (Wait For...)
10	Mark Ambor Belong Together
11	Cassö, Raye, D-Block Europe Prada
12	Dasha Austin
13	Noah Kahan Stick Season
14	Natasha Bedingfield Unwritten
15	Jaxomy, Agatino Romero... Pedro
16	Cyril Stumblin' In
17	¥$ Carnival
18	Dua Lipa Houdini
19	Dua Lipa Training Season
20	Michael Marcagi Scared To Start

UNITED KINGDOM

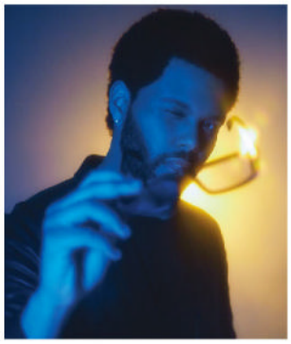
TM	ARTIST/TITLE
1	Hozier Too Sweet
2	Artemas I Like The Way You Kiss Me
3	Benson Boone Beautiful Things
4	Noah Kahan Stick Season
5	DJO End Of Beginning
6	Teddy Swims Lose Control
7	Beyoncé Texas Hold 'Em
8	Ariana Grande We Can't Be Friends (Wait For...)
9	Dasha Austin
10	Michael Marcagi Scared To Start
11	Tate McRae Greedy
12	Sabrina Carpenter Espresso
13	Cassö, Raye, D-Block Europe Prada
14	Future, Metro Boomin, Kendrick... Like That
15	Mark Ambor Belong Together
16	Taylor Swift Fortnight (feat. Post Malone)
17	Taylor Swift Cruel Summer
18	Natasha Bedingfield Unwritten
19	¥$ Carnival
20	Bryson Tiller Whatever She Wants

FRANCE

TM	ARTIST/TITLE
1	Zola, Koba Lad Temps En Temps
2	Benson Boone Beautiful Things
3	Jungeli, Imen Es, Alonzo... Petit Génie
4	Franglish Position
5	Gazo, Tiakola Mami Wata
6	Artemas I Like The Way You Kiss Me
7	Pierre Garnier Ceux Qu'on Était
8	Jul, Dystinct Oh Qu'elle Est Belle
9	Beyoncé Texas Hold 'Em
10	Dadju, Tayc I Love You
11	Disturbed The Sound Of Silence – Cyril...
12	Teddy Swims Lose Control
13	Werenoi Tu Connais
14	Iñigo Quintero Si No Estás
15	KeBlack Aucune Attache
16	Arma Jackson, Josman BBL
17	Kerchak Saison 2
18	Werenoi, Damso Pyramide
19	Cyril Stumblin' In
20	Dua Lipa Houdini

GERMANY

TM	ARTIST/TITLE
1	Artemas I Like The Way You Kiss Me
2	Benson Boone Beautiful Things
3	Şoho Bani, Herbert... Zeit, Dass Sich Was Dreht
4	Mark Ambor Belong Together
5	Jaxomy, Agatino Romero... Pedro
6	DJO End Of Beginning
7	Cyril Stumblin' In
8	01099, Gustav, Zachi Küssen
9	Hozier Too Sweet
10	Bennett Vois Sur Ton Chemin – Techno...
11	Beyoncé Texas Hold 'Em
12	FloyyMenor, Cris Mj Gata Only
13	Natasha Bedingfield Unwritten
14	Cassö, Raye, D-Block Europe Prada
15	Teddy Swims Lose Control
16	Tate McRae Greedy
17	Luciano Another Vibe (feat. Omah Lay)
18	Dasha Austin
19	Rap La Rue, Haaland936, Amo Eredivisie
20	Dimitri Vegas & Like Mike Thank You (Not So Bad)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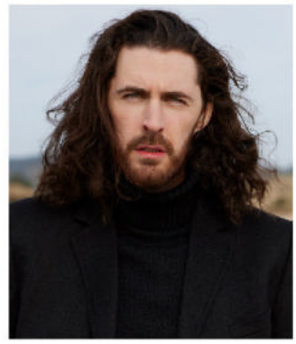

HOZIER

NETHERLANDS

TM	ARTIST/TITLE
1	Roxy Dekker Sugardaddy
2	Frenna Pretty Girls
3	Joost Europapa
4	Artemas I Like The Way You Kiss Me
5	Cyril Stumblin' In
6	Benson Boone Beautiful Things
7	Beyoncé Texas Hold 'Em
8	Roxy Dekker Satisfyer
9	Bankzitters Entourage
10	Noah Kahan Stick Season

NORWAY

TM	ARTIST/TITLE
1	Søte Og Rare Gutter Bærum Bitches (Mannschaft)
2	Artemas I Like The Way You Kiss Me
3	Hozier Too Sweet
4	Benson Boone Beautiful Things
5	VC Barre, Golfklubb, Pablo... Soldat – Rmx
6	Ariana Grande We Can't Be Friends (Wait For...)
7	Dasha Austin
8	DJO End Of Beginning
9	Mark Ambor Belong Together
10	Teddy Swims Lose Control

SPAIN

TM	ARTIST/TITLE
1	El Bobe, Omar Montes El Conjuntito
2	Gonzy, Saiko, Arcángel X'clusivo – Remix
3	FloyyMenor, Cris Mj Gata Only
4	JC Reyes, De La Ghetto Fardos
5	The Academy: Segunda Misión... La Ranger (feat. Myke Towers)
6	Izaak, Jhayco, Anuel AA Bby Boo – Remix
7	Morad, Beny Jr, Rvfv Lo Que Tiene
8	Feid, Atl Jacob Luna
9	Myke Towers La Falda
10	Lola Indigo, Manuel Turizo 1000Cosas

SWEDEN

TM	ARTIST/TITLE
1	Hooja, Miriam Bryant Vem Fan E Du?
2	Artemas I Like The Way You Kiss Me
3	Sarettii, Asme Hemsk
4	Søte Og Rare Gutter Bærum Bitches (Mannschaft)
5	Medina Que Sera
6	Hov1 Jag Önskar Jag Brydde Mig Mer
7	Hozier Too Sweet
8	Benson Boone Beautiful Things
9	Bolaget Välkommen Ner
10	Sarettii Duktig Tjej

UNITED STATES

TM	ARTIST/TITLE
1	Hozier Too Sweet
2	Future, Metro Boomin, Kendrick... Like That
3	Artemas I Like The Way You Kiss Me
4	Benson Boone Beautiful Things
5	¥$ Carnival
6	DJO End Of Beginning
7	Ariana Grande We Can't Be Friends (Wait For...)
8	Taylor Swift Fortnight (feat. Post Malone)
9	Future, Metro Boomin, Travis... Type Shit
10	Noah Kahan Stick Season

vevo

STREAMING – MUSIC VIDEO

WORLDWIDE

TM	ARTIST/TITLE
1	Ariana Grande We Can't Be Friends (Wait For Your Love)
2	Maluma, Carin Leon Según Quién (Official Video)
3	JoJo Siwa Karma (Official Video)
4	Karol G, Shakira TQG (Official Video)
5	Karol G Mi Ex Tenía Razón (Official Video)
6	Yuridia, Ángela Aguilar Qué Agonía (Video Oficial)
7	The Weeknd Save Your Tears (Official Music Video)
8	CantaJuego Soy Una Taza (Version Mexico)
9	Picus FBI
10	Mark Ronson, Bruno Mars Uptown Funk (Official Video)
11	Future, Metro Boomin, Kendrick Lamar Like That (Official Audio)
12	Shakira Waka Waka (This Time For Africa)...
13	Miley Cyrus Flowers (Official Video)
14	Becky G, Ángela Aguilar Por El Contrario with Leonardo...
15	Rema, Selena Gomez Calm Down (Official Music Video)
16	50 Cent In Da Club (Official Music Video)
17	Luis Fonsi Despacito ft. Daddy Yankee
18	Feid, Atl Jacob Luna (Official Video)
19	Feid, Atl Jacob Luna (Visualizer)
20	Post Malone, Swae Lee Sunflower (Spider-Man: Into The...)

UNITED KINGDOM

TM	ARTIST/TITLE
1	JoJo Siwa Karma (Official Video)
2	Chase & Status, Bou Baddadan ft. Irah, Flowdan, Trigga, Takura
3	Ariana Grande We Can't Be Friends (Wait For Your Love)...
4	Noah Kahan Stick Season (Official Music Video)
5	Noah Kahan Stick Season (Official Lyric Video)
6	Beyoncé Texas Hold 'Em (Official Visualizer)
7	Rema, Selena Gomez Calm Down (Official Music Video)
8	Miley Cyrus Flowers (Official Video)
9	Lewis Capaldi Someone You Loved
10	Shakira Waka Waka (This Time For Africa...)
11	Dwayne Johnson You're Welcome (from Moana/Official...)
12	Tyla Water (Official Music Video)
13	Sophie Ellis-Bextor Murder On The Dancefloor
14	Mark Ronson, Bruno Mars Uptown Funk (Official Video)
15	Sabrina Carpenter Espresso (Official Video)
16	Lady Gaga, Bradley Cooper Shallow (From A Star Is Born) (Official...)
17	DisneyMusicVevo Where You Are (From Moana/Sing-Along)
18	Future, Metro Boomin, Kendrick Lamar Like That (Official Audio)
19	Katy Perry Roar
20	Jazzy Giving Me (Official Visualiser)

UNITED STATES

TM	ARTIST/TITLE
1	JoJo Siwa Karma (Official Video)
2	Future, Metro Boomin, Kendrick Lamar Like That (Official Audio)
3	GloRilla Yeah Glo! (Official Music Video)
4	Future, Metro Boomin, Travis Scott... Type Shit (Official Video)
5	Toosii Favorite Song (Official Video)
6	Usher, Summer Walker, 21 Savage Good Good (Official Music Video)
7	Victoria Monét On My Mama (Official Video)
8	Morgan Wallen Thinkin' Bout Me
9	Fridayy When It Comes To You
10	Muni Long Made For Me (Official Music Video)
11	Jessie Murph, Jelly Roll Wild Ones (Official Video)
12	SZA Snooze (Audio)
13	Morgan Wallen Lies Lies Lies (Live From Abbey Road...)
14	Post Malone, Swae Lee Sunflower (Spider-Man: Into The...)
15	GloRilla, Cardi B Tomorrow 2 (Official Music Video)
16	Maluma, Carin Leon Según Quién (Official Video)
17	Victoria Monét On My Mama (Official Video)
18	Morgan Wallen Last Night (One Record At A Time Sessions)
19	Yuridia, Ángela Aguilar Qué Agonía (Video Oficial)
20	Mark Ronson, Bruno Mars Uptown Funk (Official Video)

NEW ARTISTS – UK

TM	ARTIST/TITLE
1	JoJo Siwa Karma
2	Pozer Malicious Intentions
3	Gabriel Guy Money
4	Perrie Forget About Us
5	Bradley Simpson Cry At The Moon
6	Isabel LaRosa Favorite
7	Chris Pine, Ariana DeBose, Disney At All Costs (From Wish)
8	Sugarhill Ddot Tweakin
9	King Cruff, Solo Yt Lingo (Visualizer)
10	Slay, Sigma Kenny
11	Boi Blaze Tengelele (Tenge Tenge Tiktok Compilation)
12	Behani Again And Again
13	RajahWild, Jiggy Dolly House | Official Music Video
14	JT Sideways
15	Charlieeeee, Ellie Dixon Bumped In The Head (Dark Dhalia...)
16	Halle In Your Hands
17	Lava La Rue Push N Shuv
18	Tyler Lewis Fly On The Wall
19	Sofia Camara Who Do I Call Now? (Hellbent)
20	Slay, Sigma Kenny (Visualiser)

TOOSII

JOJO SIWA

NOAH KAHAN

GLORILLA

FRANCE

TM	ARTIST/TITLE
1	Pierre Garnier Ceux Qu'on Était (Clip Officiel)
2	Gazo, Tiakola Mami Wata (Visualizer)
3	Indila Dernière Danse (Clip Officiel)
4	Pierre Garnier Ceux Qu'on Était (Clip Officiel)
5	Maître Gims, Niska Sapés Comme Jamais...
6	Shakira Waka Waka (This Time For...)
7	Manau La Tribu De Dana (Clip...)
8	Louise Attaque J't'emmène Au Vent (Clip...)
9	Bigflo & Oli Dommage
10	Joseph Kamel, Julien Doré Beau (Visualizer)

GERMANY

TM	ARTIST/TITLE
1	Shakira Waka Waka (This Time For...)
2	Roland Kaiser, Maite Kelly Warum Hast Du Nicht Nein...
3	Volker Rosin Tschu Tschu Wah – Die...
4	50 Cent In Da Club (Official Music...)
5	Miley Cyrus Flowers (Official Video)
6	Beyoncé Texas Hold 'Em (Official...)
7	Ariana Grande We Can't Be Friends...
8	Luis Fonsi Despacito ft. Daddy Yankee
9	Eminem Mockingbird (Official Music...)
10	Akon, Eminem Smack That (Official Music...)

AUSTRALIA

TM	ARTIST/TITLE
1	JoJo Siwa Karma (Official Video)
2	Ariana Grande We Can't Be Friends...
3	Miley Cyrus Flowers (Official Video)
4	Taylor Swift Blank Space
5	Mark Ronson, Bruno Mars Uptown Funk (Official Video)...
6	Taylor Swift You Belong With Me
7	Katy Perry Roar
8	Post Malone, Swae Lee Sunflower (Spider-Man: Into...)
9	Sabrina Carpenter Espresso (Official Video)
10	Maroon 5 Girls Like You ft. Cardi B

SPAIN

TM	ARTIST/TITLE
1	Lola Indigo, Manuel Turizo 1000Cosas (Official Video)
2	Enrique Iglesias, Maria Becerra Asi Es La Vida (Official Video)
3	Chayanne Bailando Bachata (Official...)
4	Cyril Kamer Thalia
5	Sebastián Yatra, Manuel Turizo... Vagabundo (Official Video)
6	Ana Mena Madrid City (Video Oficial)
7	Marshmello, Manuel Turizo El Merengue (Official Video)
8	Darell, Ozuna, Maluma Lollipop (Remix – Visualizer)
9	Gaby Music, Lunay, Luar La L No Te Quieren Conmigo...
10	Karol G, Shakira TQG (Official Video)

ITALY

TM	ARTIST/TITLE
1	Mahmood Tuta Gold (Sanremo 2024)
2	Ricchi E Poveri Ma Non Tutta La Vita...
3	Lazza 100 Messagi
4	Emma Apnea (Official Video..)
5	Tony Effe Miu Miu (Visual)
6	Lazza 100 Messagi (Lyric Video)
7	Tony Effe, Bresh, Tedua Dopo Le 4 (Visual)
8	Alfa Vai! (Official Video...)
9	Marco Mengoni Due Vite (Official Video...)
10	Geolier Come Vuoi (Official Video)

TikTok Trending

INSIDE THE MOST VIRAL TRACKS OF THE MONTH

UNITED KINGDOM

Bakar & Summer Walker

Hell N Back

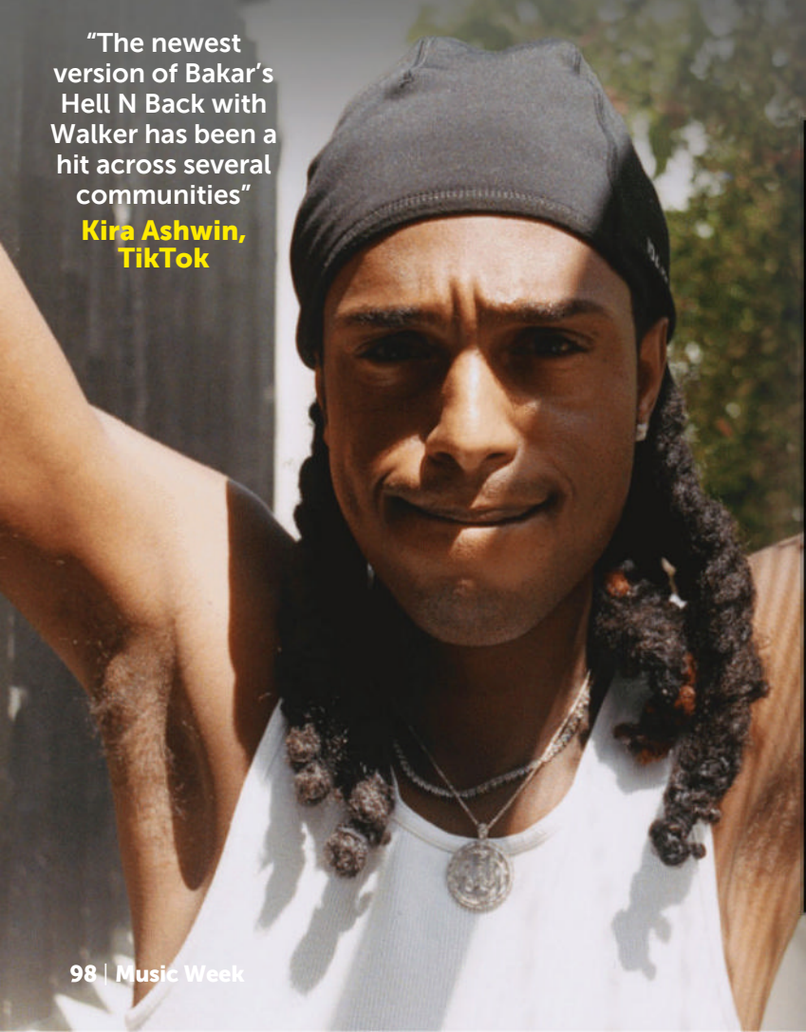
Video Creations: 1,900,000

In 2019, indie/alternative artist Bakar released his second EP, Will You Be My Yellow?, which featured the single Hell N Back. The song, which sees Bakar reminiscing about treasured moments, entered the Top 20 in the UK charts, becoming his most popular single at the time.

On his latest project, Halo, the singer gives a subtle nod to fans that discovered him in 2020 with a special version of Hell N Back. The new cut sees R&B icon Summer Walker singing, '*I was over love, thought I had enough, then I found you,*' which has sparked one trend where creators have been sharing pictures of their loved ones, and another where users jokingly lament their relationship status. This is the third version of the track to make an impact on TikTok, with the original being featured in 121,000 videos and a sped-up version used in 26,000.

Kira Ashwin, music partnerships manager at TikTok, notes how the surprise collaboration has brought in new audiences for both Bakar and Walker on the platform.

"The newest version of Bakar's Hell N Back with Summer Walker has been a hit across several communities and genres," she says. "It has galvanised support from Bakar's #AltMusic fans, Walker's #RnBVibes listeners, and general music lovers on the platform. On TikTok, trends can spark counter-trends, which then act in tandem to elevate hit songs. Here, creators are using the track to celebrate love."



"The newest version of Bakar's Hell N Back with Walker has been a hit across several communities"

Kira Ashwin, TikTok

Perrie

Forget About Us

Video Creations: 13,000

Little Mix's Perrie Edwards is back in the charts with her debut single Forget About Us. With her fellow ex-members Jesy Nelson and Leigh-Anne Pinnock having already launched their solo careers, there has been excitement around Perrie's, and her debut has been a hit on TikTok as the star stays true to her pop roots with a summer anthem. Perrie had been previewing Forget About Us to her 1.4 million followers on TikTok before its release as part of the platform's #NewMusic campaign, and it has since landed at No.10 in the UK Official singles chart.

Badger x Natasha Bedingfield

These Words

Video Creations: 80,000

Two decades after her debut album hit the shelves, Natasha Bedingfield has become a TikTok sensation for the second time in a matter of months. Whilst Unwritten saw a revival after being propelled into the spotlight by the film Anyone But You – which sent the track to No.12 on the UK Official singles chart – her song These Words is now surging on TikTok thanks to a rework by dance producer Badger. This version has turned the song into a soundtrack for TikTok videos of friends together, and has entered the Top 40 in the UK.

GLOBAL

Tyla, Gunna & Skillibeng

Jump

Video Creations: 335,000

With over 1.5m TikTok creations, Water was one of the most popular breakout singles of 2023, helping South African star Tyla establish herself as the 'Queen Of Popiano'. Jump, the standout single from her debut album, is continuing her run of global hits. Tyla worked with American rapper Gunna and Jamaican dancehall artist Skillibeng on the genre-bending track, and dancers have since been taking to TikTok to share their dance routines to the song.

Jaxomy, Agatino Romero & Raffaella Carrà

Pedro

Video Creations: 905,000

Producers Jaxomy & Agatino Romero are at the centre of a new viral TikTok trend. The Berlin-based DJs' remix of Raffaella Carrà's classic track Pedro is spreading fast, thanks to a TikTok page posting videos of a raccoon dancing to various sounds. A video of the raccoon dancing to the Pedro remix went viral, leading to users emulating the clip with their own pets and sending the track to new audiences across the world.

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NAMED IN BILLBOARD'S TOP BUSINESS MANAGERS 2023

THE Music Week ARCHIVE

5 years ago...

TOP STORY
BEESE HERE NOW

Five years ago, Island Records legend Darcus Beese was the toast of the UK music business. And in more ways than one. After almost 30 years at the label – having long proven himself to be one of the most successful A&Rs of his generation – in May 2018 he made a big move: crossing the Atlantic to head up Island Records in the US.

His high-profile appointment meant it was the perfect time for Beese to be presented with The Strat at the Music Week Awards to honour his outstanding contribution to the music business.

In our career-spanning cover feature, Beese looked back through the years, covering off working with the likes of Amy Winehouse ("Inexperienced as I was, I knew that she had the potential for greatness") and the Sugababes ("Every hit song we had with them, they hated!").

The interview also saw him offer some sage advice for music industry hopefuls.

"I wish more people that looked like me were heads of department and presidents of labels," he began. "But saying that, pay your fucking dues! Start by washing cups and making tea, sign stuff that doesn't work, get fired, get back in, learn your craft, know what the art is, know what your ambitions should be, know what's being asked of you, know what you should be achieving and then ask the question, 'Are you any good?'"

When it came to the big night, Beese was introduced (as a "dude") by Dizzee Rascal.

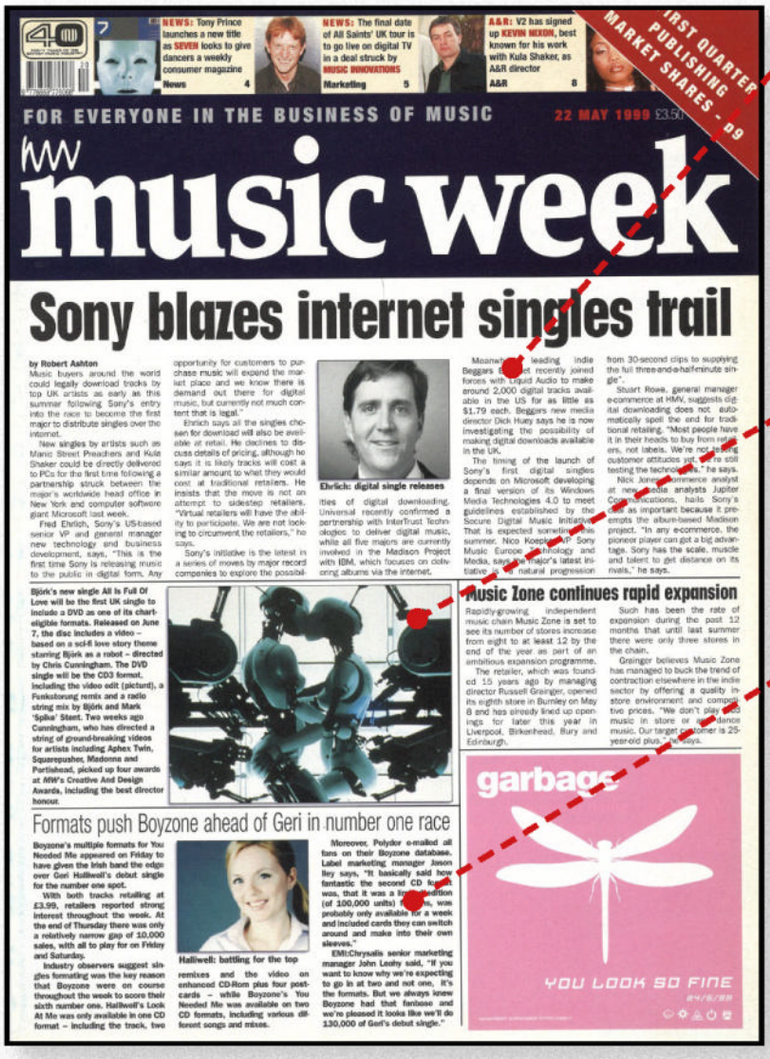
"Fucking hell, thank you," Beese said, as he held his new award. "I don't know whether it was a good thing to know that I was getting this for the last couple of months, it's given me a bit of imposter syndrome. Maybe some of us suffer from that..."

When his humble words were met with enraptured silence rather than nods of agreement, he had the perfect retort.

"Obviously not!" he laughed. "Wankers."

Also inside... **Darcus Beese** was not the only big winner at the **Music Week Awards**, with **Polydor** taking home both **Record Company** and **PR Campaign** trophies, while **Atlantic** claimed the A&R honour... We revealed that **The BRIT Trust** had distributed £26.5 million since it was set up in 1989... Legendary rock'n'roller **Steven Van Zandt** – aka **Little Steven** – talked us through his first album of new material in 20 years... **Dave Rowntree** relived the making of **Blur**'s classic Britpop track **Parklife**... **Fierce Panda** founder **Simon Williams** reflected on his life and times in the music industry... There was no change at the top of either chart with **Stormzy** holding on to the No.1 single spot with **Vossi Bop**, elsewhere **Pink** ruled the roost with her **Hurts 2B Human** album...

25 years ago...



TOP STORY

THE DOWNLOAD SPIRAL

Twenty-five years ago, the music industry was bracing itself for the dawn of the download. For our top story, *Music Week* reported that consumers around the world could legally start downloading tracks by top UK artists as early as the summer of 1999. Provided that no one was on the landline at the same time, of course. The news came off the back of Sony entering the race to become the first major to distribute singles on the internet, with new tracks by Manic Street Preachers and Kula Shaker looking to be "directly delivered to PCs", after the label struck a deal with Microsoft. "We know there is demand out there for digital music," said Fred Ehrlich, Sony's senior VP and GM, general technology. He wasn't wrong.

BJÖRK ON THE WILD SIDE

While digital music was our main headline, that's not to say physical music was sitting on the sidelines unnoticed in 1999. Look no further than Björk's All Is Full Of Love, which was set to be the first UK single to include a DVD as one of its chart-eligible formats. The disc included the groundbreaking, robot-tastic video directed by Chris Cunningham, who had previously delivered jaw-dropping visuals for Aphex Twin, Squarepusher, Madonna and Portishead.

SPICING UP THE CHARTS

Ding-ding-ding-ding-ding! In the blue corner, Geri Halliwell with her debut solo single, Look At Me. In the red corner, Boyzone with You Needed Me. Yes, the fight for chart domination in May 1999 was getting spicy, with industry observers noting that the Irish boyband's multiple formats were giving them the edge in a heated battle. And so it proved. Geri had to settle for a No.2, missing out by just 700 copies...

Also inside... Independent retail chain **Music Zone** was set to increase from eight to "at least 12" stores... We reported that a dearth of heavy-hitting albums, plus the underperformance of certain key releases, meant the music market shrank nearly 4% year-on-year in **Q1** to £223m... **V2** appointed **Kevin Nixon** as A&R director... And while a certain aforementioned boyband topped the singles chart, **Texas** debuted at No.1 on the albums rundown with **The Hush**...

10 years ago...

BBC Radio 1/1Xtra controller **Ben Cooper** outlined his goal of reducing the average age of R1's audience... **Warner Music UK** CEO **Max Lousada** was set for a special ***Music Week* Evening Sessions** appearance... **Damian Christian** was upped to director of promo at **Atlantic** and SVP of promo strategy for **WMUK**... **Matador** founder **Chris Lombardi** celebrated the label's growth... **Rita Ora** had the No.1 single with **I Will Never Let You Down**, while **Michael Jackson**'s posthumous release **Xscape** was the No.1 album...

30 years ago...

Performers and producers were trying to reach an agreement with record companies over the fate of the £30m in **performance royalties** collected each year by **PPL**... Virgin was expected to release **Voodoo Lounge**, the first album of new **Rolling Stones** material in five years... **Cliff Richard** replaced his postponed musical **Heathcliff** with a greatest hits tour... The **Manchester United** squad had the No.1 single with **Come On You Reds**, while **Deacon Blue**'s **Our Town – Greatest Hits** was the top album...

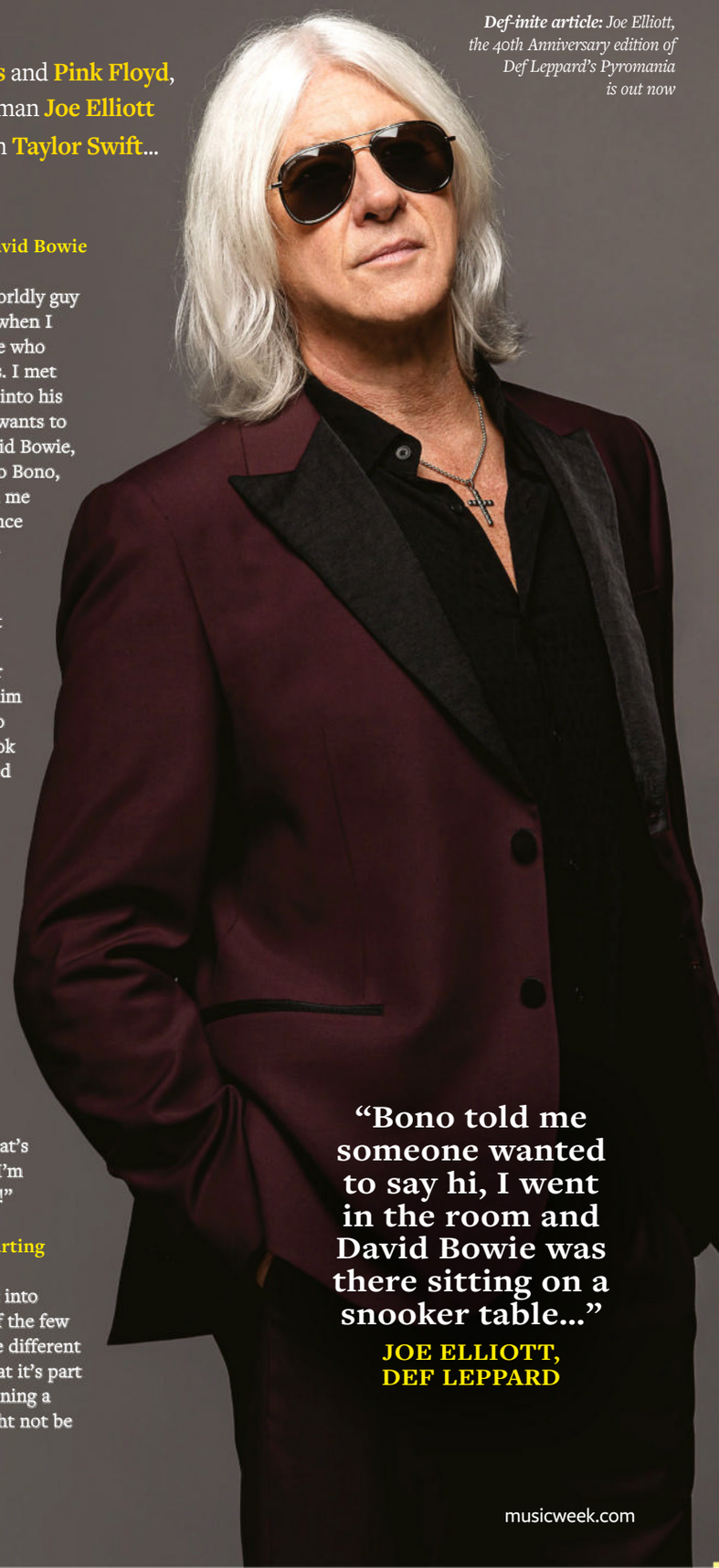
THE AFTERSHOW

The industry's biggest names have the last word on their life in music...

Joe Elliott, Def Leppard

UK rock titans **Def Leppard** are one of only five bands, including **The Beatles** and **Pink Floyd**, to have more than one diamond-certified studio album in the US. Here, frontman **Joe Elliott** reflects on early bad reviews, making tapes for **David Bowie** and working with **Taylor Swift**...

INTERVIEW: JAMES HICKIE



Def-inite article: *Joe Elliott, the 40th Anniversary edition of Def Leppard's Pyromania is out now*

We went through a lot of stinging reviews in our early days...

"Who hasn't? The one that sticks out the most was when we opened for The Human League at a free festival in Sheffield. [The critic] said we were 'bludgeon riffola'. I remember [former Def Leppard guitarist] Pete Willis saying that sounded like Italian canned food. It became an in-joke. So when we did the The Def Leppard EP in 1979, we named our label Bludgeon Riffola. We've always tried to find a silver lining with everything we do."

We've achieved things even bands like the Rolling Stones haven't...

"I only allow myself to bask in our achievements when we're doing a press release or something. Only five rock bands have multiple diamond-selling albums – a list that includes The Beatles, Pink Floyd, Van Halen, Led Zeppelin and us. They had a one-off diamond award ceremony in New York around 1999 or 2000 and we were there because both [1983's] Pyromania and [1987's] Hysteria were diamond-certified. When we were there, we were looking through the list of all these names in gold leaf and I said, 'Where the fuck's the Stones?' They weren't there. The biggest album they sold was about four million, apparently. Then you're thinking of all the other bands that haven't sold 10 million and you think, 'My god, we are in rarefied air.'"

Taylor Swift was a darling to work with at the 2008 CMT Awards...

"A total pro. We went in, we did the work, then she threw a barbecue afterwards. Nobody could have predicted Taylor Swift's success – including her. You could have posed this question in 1969 to someone and asked, 'Did you see The Beatles getting as big as they did?' It goes beyond talent. It's about the right place, right time. Taylor is obviously talented, writes great songs and knows how to collaborate with the right people. But she also survived that horrible bit [with Kanye West at the 2009 MTV VMAs] when she was collecting her award. Now she's on this Eras tour and bigger than The Beatles and the Stones combined. She's a workaholic; she's like Mick Jagger and doesn't turn off."

It took me years to realise that David Bowie was just a bloke...

"For many years he was this otherworldly guy to me, but in reality, as I found out when I met him, he was actually just a bloke who was putting on these many personas. I met him at Bono's house. Bono took me into his snooker room and said, 'Somebody wants to say hi.' We walked in and it was David Bowie, sitting on the snooker table. I said to Bono, 'For fuck's sake, you could have told me who it was going to be!' I actually once made David Bowie a tape of his own music. I spoke to him about All The Young Dudes and he said he hadn't heard his version in years and didn't have a copy of it. I told him I had it, so I went home and recorded it over an old Def Leppard cassette. I saw him in the corridor as he was about to go onstage and said, 'Dudes' – so he took it, put it in his top pocket and walked on stage."

I actually take on personas as a performer, too...

"Our record [2023's] Drastic Symphonies included versions of Def Leppard songs with the Royal Philharmonic Orchestra. And while I was disparaging about classical musical music on Let's Get Rocked [from 1992's Adrenalize], you have to remember that's not me, but the character of Flynn in that song. I love classical music. I'm playing a part. It's like saying to an actor, 'What's it like to be an axe murderer?' Well I'm not – I'm an actor, you fucking idiot!"

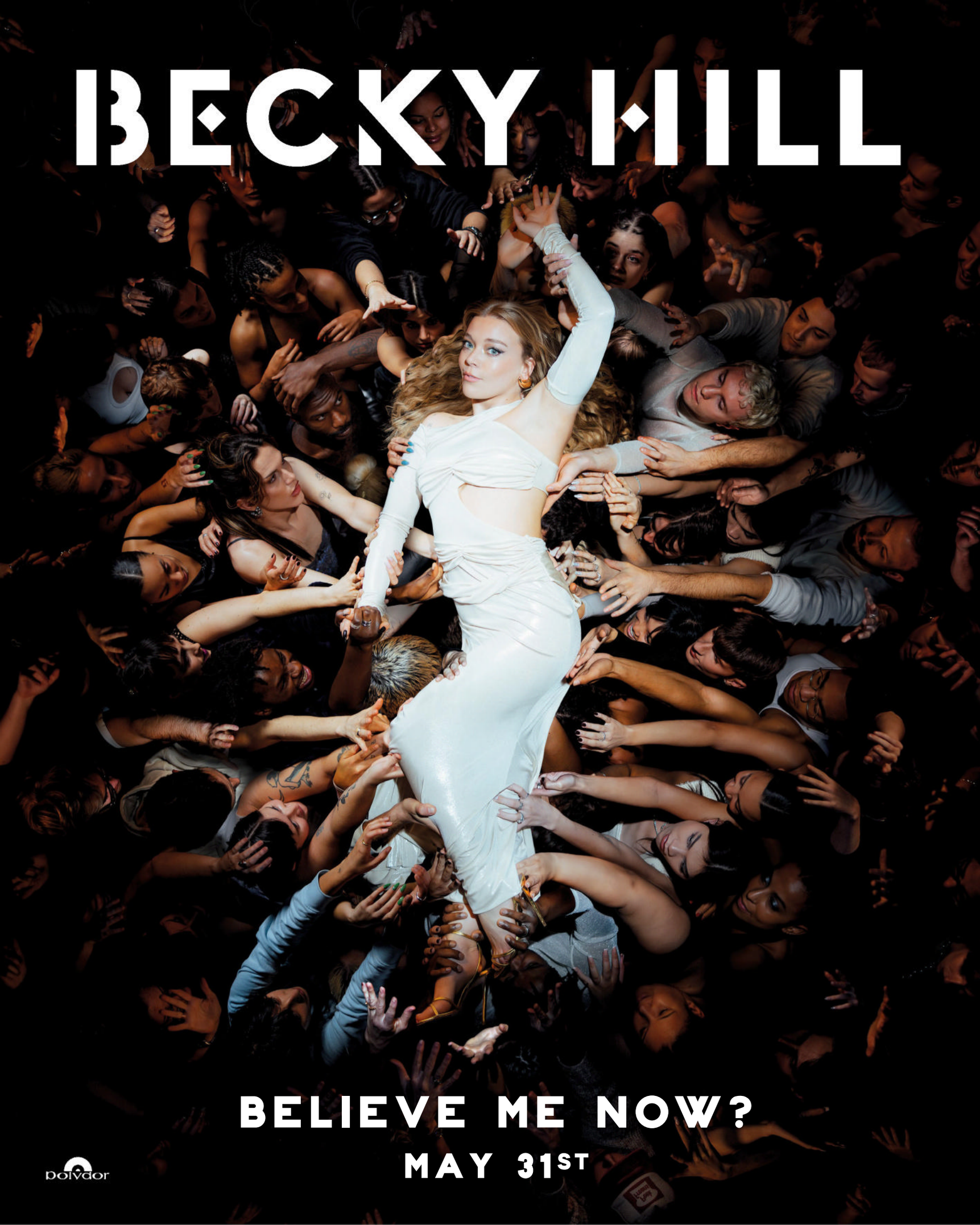
It was great to get our highest charting album in 32 years in 2023...

"With Drastic Symphonies, we went into another elite bracket of being one of the few bands to have a Top 10 album in five different decades in America. I'm just glad that it's part of the catalogue and sees us maintaining a modicum of success, even if we might not be in Taylor Swift's stratosphere!"

"Bono told me someone wanted to say hi, I went in the room and David Bowie was there sitting on a snooker table..."

JOE ELLIOTT, DEF LEPPARD

PHOTO: Ross Halfin


BECKY HILL
BELIEVE ME NOW?
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